

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

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STUDY BY JULES BRETON.

(SEE "LESSONS IN WATER-COLOR PAINTING," PAGE 50.)

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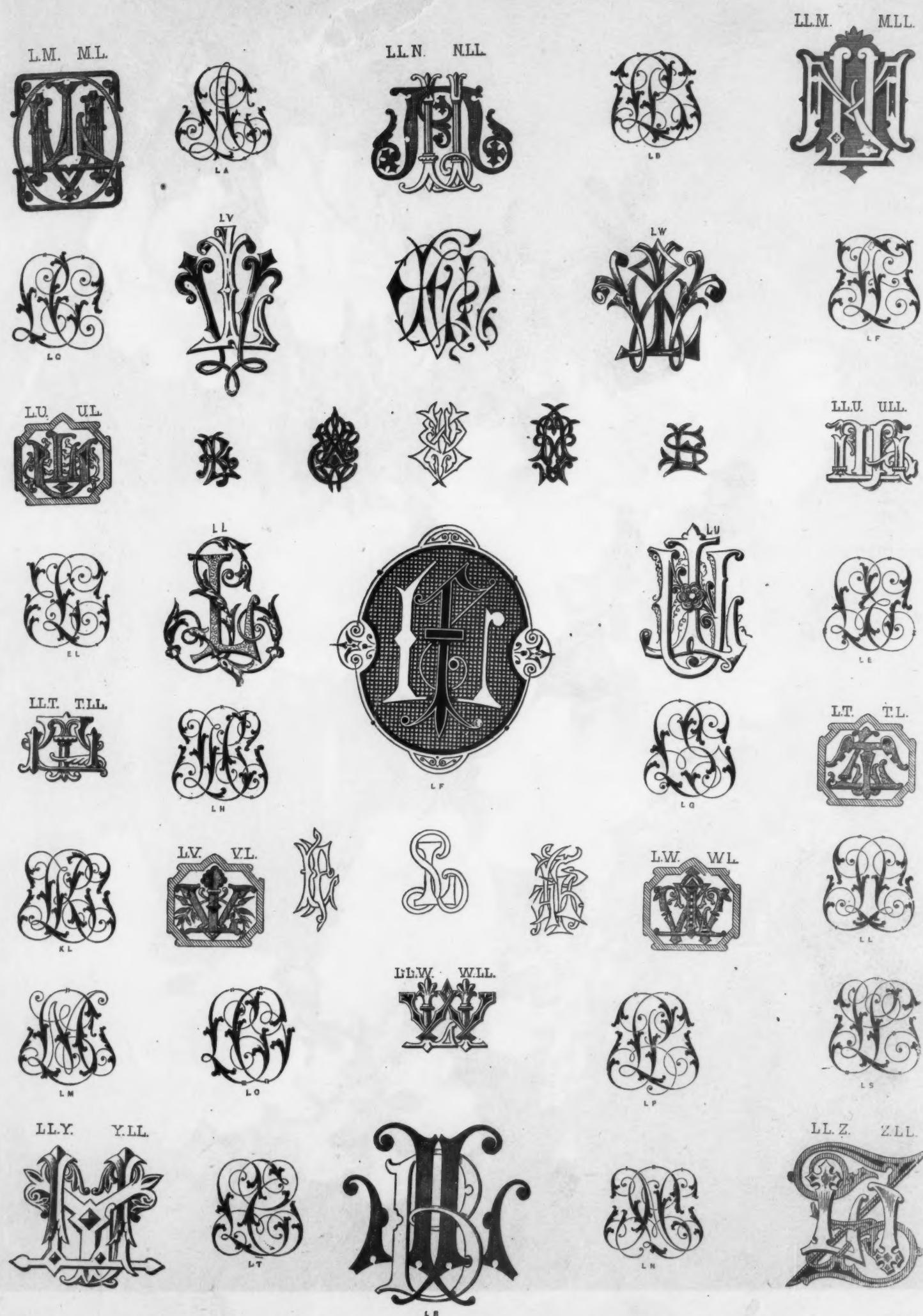
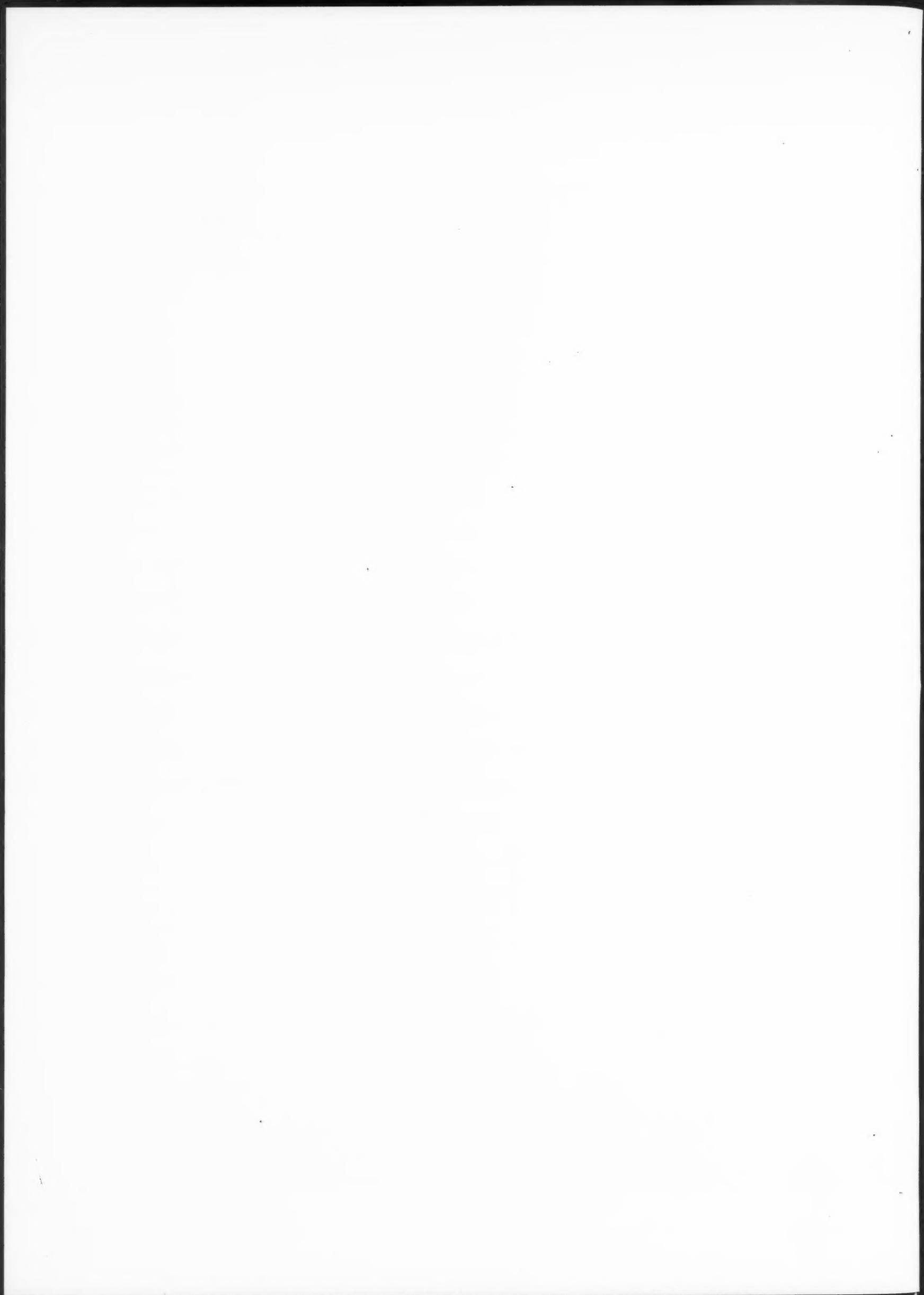


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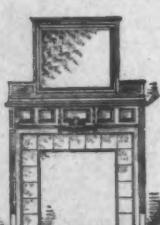
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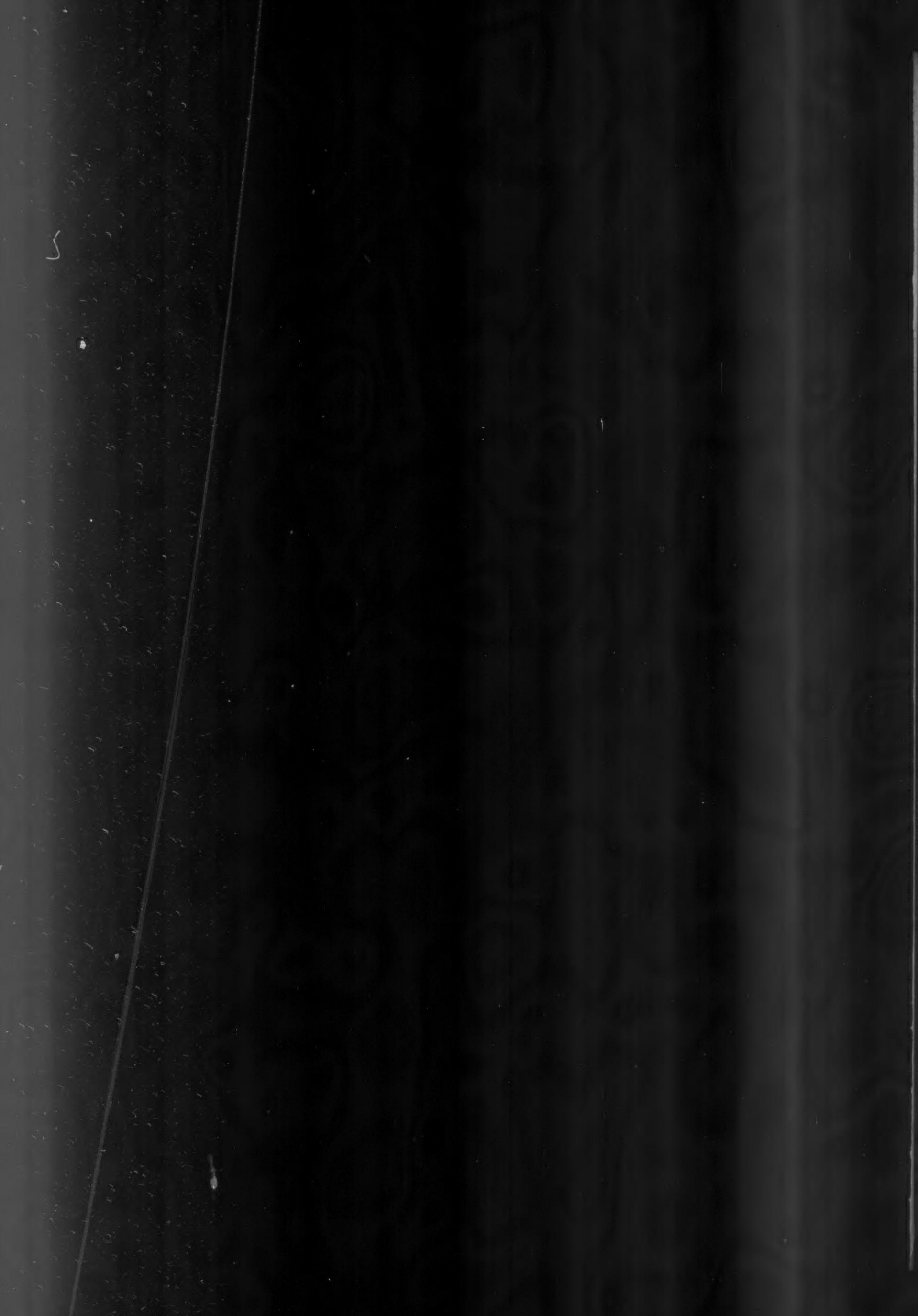
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J. Breton.

STUDY BY JULES BRETON.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



LAST month I closed my notes on the pictures at the Royal Academy and the Grosvenor Gallery with some reference to Burne-Jones, from whom one naturally turns to Watts, England's one other living poetic painter. He, too, contributes to both exhibitions. For examples of his glorious portraiture, such as all art-loving New Yorkers gratefully remember in the exhibition of his works at the Metropolitan Museum two years ago, one looks in vain. He seems to have given himself up wholly to allegory, and he has become, if possible, even more mysterious than ever. At the Royal Academy he exhibits "The Death of Cain," which, perhaps, is the most intelligible of his contributions of the year. It portrays the first murderer who, grown old and decrepit, wears a long white beard. No one has appeared to kill him, and, worn out by his wanderings, sorrowful and penitent, he returns to die on Abel's altar. We see the black cloud of his curse disappearing from about him at the bidding of his accompanying angel, and the light of divine forgiveness breaks forth from heaven upon the wretched man as his spirit flees away.

* * *

IT would be far more difficult to describe Mr. Watts's extraordinary metaphysical conception at the Grosvenor, which he calls "The Soul's Prison," represented by a semi-human, gorgon-like face, with flaming eyes and general aspect suggestive of the wildest delirium. Nor do I intend to try. It is more agreeable to turn to the lovely vision of color on the wall opposite, called "Hope;" although why the picture should be so called it is not easy to understand. A draped female figure in sorrowful pose, and exquisitely beautiful in line, seated on a globe, bends gracefully over a lyre, all the strings of which save one are broken. By means of this remaining string and the star which shines above, the conscientious observer, if he proceed prayerfully and with due reverence, may connect the picture with the idea assigned to it, especially with the additional aid of its delightful color scheme of cream and silver, and the tenderest blues; for blue is the color of hope, albeit colloquially associated with despair, which latter emotion, by the way, it would be not unreasonable, at first sight, to assign as the subject of Mr. Watts's allegory.

* * *

SIR FREDERICK LEIGHTON's ceiling decoration for the music-room in the new residence of Mr. Henry G. Marquand, of New York, would be a fitting accompaniment for the sumptuous furniture designed for the same apartment by Mr. Alma-Tadema, were it not that the composition is unsuitable for the purpose intended. It is the only painting he sends to the Academy. A triptych in arrangement, it represents on a rich gold ground the figures of Mnemosyne, Melpomene, and Thalia in the central space, and at the sides on the right, figures typifying revelry or the dance, and on the left figures emblematic of amatory poetry. Mnemosyne is seated between two bronze tripods and Melpomene and Thalia, the one draped in blue and the other in red, stand respectively on her right and her left. In the side pictures the scheme of color is lighter, and joyous greens, yellows, and pinks prevail. Hovering above the central figure are beautiful winged girls, with nude limbs, representing music and poetry. The whole is faultless in drawing, rich in color, and graceful in design, showing the accomplished President of the Royal Academy at his best, as he may always be looked for in a decorative painting. This will be the only example of his work to be found in America, if I am not mistaken, and Mr. Marquand is to be congratulated on the possession of one so thoroughly representative.

* * *

IT is evident that English art is gradually gaining a foothold in the United States, and it is gratifying to note that the examples acquired are of the highest order. In Burne-Jones, Frederick Leighton, Walter Crane, and Alma-Tadema, we have the leading decorative artists of England—if the last-named will allow himself to be so classed—contributing to the adornment of American interiors. If Americans care less for easel pictures by British painters than for their decorative work, it is not

without reason, for they can seldom find in the former either imagination or originality. Even in decorative painting one can name but few British artists above mediocrity—but these, perhaps, are so many more than are to be found across the Atlantic—although I should like to except Walter Shirlaw, in memory of his admirable frieze in the dining-room of Mr. D. O. Mills, of New York, and Will Low for the admirable frieze that I am sure that he could paint if some one would but give him the opportunity. A promising American in the same field is Edwin H. Blashfield, who is represented on the walls of the Royal Academy this year for the first time. He sends his allegory, "Inspiration," a small, but ambitious work, which has been seen in New York.

* * *

ALMA-TADEMA, with his usual industry, is well represented at both the Academy and the Grosvenor. At the former is his chief work, "An Apodyterium," and very admirable it is in composition, drawing and color. In aerial perspective, too—which, in many of his pictures, is a weak point—he is beyond criticism here; nothing could be more skilful than the management of light with its relations to values on the different planes. Marble, it need hardly be said, is a feature of the picture, and it is marvellously painted, with great variety of effect in light and shadow. In the foreground to the right are two ladies in the dressing-room of the bath; one—a tall and elegant blonde, superbly draped—is fastening her girdle, and the other, a brunette, as yet unclothed, stoops to tie the ribbons of her sandal, showing to great advantage the beautiful lines of her supple form. In the half light of the further court, a bather, partially draped, is seen about to ascend a flight of steps—leading to the calidarium, presumably—followed by attendants; beyond, in the court, there is a glimpse of full sunlight, and under the shadow of the Corinthian portico there is a passing group of women and children.

* * *

NEXT to this picture in popular interest is the sequel to Mr. Orchardson's "Mariage de Convenance," noticed in "My Note Book" as the feature of the Royal Academy Exhibition last year. One sees the same spacious, grandly furnished dining-room in which the roué bridegroom was seated at table with his beautiful and scornful bride. But now the master of the house is alone. Grown grayer, and rather more dissipated looking, he sits brooding by the fire, after a solitary dinner, the wine he has poured out standing almost untouched on the table. A portrait of the lady hangs on the wall, but whether the original of it has gone home to her parents, run off with a more congenial companion, or has merely stepped up to her dressing-room, is left to the imagination. It is pretty safe to conclude that she has left him "for good." One cannot feel sorry for her or for him, for the sequel is just what might have been expected. The only strange thing is that the deserted husband should appear to feel so badly about it, for it is scarcely credible that he could have loved her, and it is quite certain that she could not have loved him. The picture is as well painted as its predecessor. One cannot but admire the skill with which the details of furniture and other accessories are brought out without disturbance of values. The color is in a key fitting the subject—rich and subdued—but it seems somewhat accidental; the same palette is used, and, with slight variation, the same harmony in his beautifully painted little portrait in another room at the Academy, of a young lady standing by a piano, doing nothing, and, apparently, thinking nothing, entitled "A Tender Chord."

* * *

AT both exhibitions, as usual, there is some good landscape and good marine painting. Vicat Cole contributes his series of pictures of the ever-beautiful scenery on the River Thames. This year he gives reminiscences of Pangbourne, Cookham and Great Marlowe. Macbeth loses nothing of his powers. Especially charming is his "Fen Lode," with its golden sunset and a rippling stream, along which two fair-haired girls wend their way. "The Broken Oar," by the popular Mr. Hook, tells of disaster at sea; the swing of the waves is admirably given as they leap forward ready to break with a roar upon the smooth sands. Mr. Moore is no less successful in another way, in the movement imparted to his expanse of dark, undulating sea at "Monut's Bay: Early Morning, Summer." The Americans make a good showing both in landscape and marine. At the Grosvenor, W. J. Hennessey's "Shrimpers," is a charming work, silvery in tone and full of atmosphere; Mark Fisher's "May Morning," cattle

under a streaky, dirty sky, is mannered and unsatisfactory. At the Academy, Ernest Parton shows unusual strength, but the strongest landscape at either exhibition, not only by an American but by any one, without exception, is by Mr. Picknell. The title escapes me; the picture is hot sunlight effect over a broad expanse of open country—reminding one of the "Route de Concarneau"—and the full power of the canvas is most happily brought out by contrast with a labored and conventional landscape of the same size, by an English gentleman of the name of Johnson, which is placed not far away, as a pendant to it.

* * *

WITH the mention of one more American—I suppose one may call George H. Boughton such—I must end these exhibition notes. The first canvas of his that I came upon at the Academy, he has named "Ashes of Roses." It cannot be said that it shows him to advantage. It is the picture of a rather uninteresting young lady, vacuously regarding a rose which is falling apart in her hand. The coloration is harmonious; the black of the hat, the reddish brown of the coat, and the unnaturally greenish tints of the flesh, producing a sombre, poetic tone which, at least, is in keeping with the sentimental title, if the picture itself does not help to convey the idea. Mr. Boughton is far more satisfactory in his humorous illustrations of Washington Irving's descriptions of Knickerbocker life in old New York. He has one at the Royal Academy, and another at the Grosvenor Gallery. The first is reminiscent of "Peter the Headstrong," who was wont, during temporary absence from the Council Chamber, to send his walking-stick to lie upon the table as his representative to restrain seditious expressions of opinion. The grouping is very good, and the whole composition is well thought out. We see the grave councillors gathered around a long table. One stands reading from a document in his hand; another has risen, apparently to utter dissenting views, and all about are ranged quaint old Dutchmen with cleverly varied expressions of countenance. Some regard with scorn the emblem of authority, others view it with uneasiness, and some have turned their faces from it as if it were too much to endure. The costumes seem to have been carefully studied. The companion picture at the Grosvenor is very spirited. It portrays with much humor the revolt of the honest burghers of New Amsterdam at the tyrannical edict of the governor against smoking. The outraged Dutchmen, with determination depicted upon every face, have assembled outside the mansion of their arbitrary chief, and, half enveloped in their own smoke, are solemnly puffing their long pipes in silent but eloquent protest against the attempt to rob them of their dearest privilege.

* * *

Two charming water-color drawings by George H. Boughton are owned by the Grolier Club in New York—"The Battery, Two Hundred Years Ago" and "The Town Council" in the time of the old Knickerbockers—both of which are being etched under the club's supervision. The latter is almost the same composition as the picture by Mr. Boughton in the Royal Academy, which I have described above. The companion to it in the Grosvenor Gallery—"The Edict of William the Testy, Governor of New Amsterdam"—is again a modification of his larger canvas of the same title in the Corcoran Gallery. Mr. Boughton has greatly improved the composition, adding some new figures and reducing the prominence of others. He tells me that he hopes to revisit America before long, when he would like to repaint parts of the original picture.

* * *

THE colossal equestrian statue of Washington, by Professor Siemering, of Philadelphia, is said to be a feature in the grounds of the Centennial Jubilee Exhibition. The exhibition is being held in Berlin in commemoration of the first ever held there by the Royal Academy of Arts, in May, 1786—just three months before the death of Frederick the Great. A novelty of remarkable interest is the reproduction of the Olympian temple of Zeus Panhellonios. The front has been restored exactly in its ancient proportions, the six Doric columns bearing the gable being thirty-five feet high and seven feet in circumference. "The tympan contains the exact copy of the group in the east gable of the ancient temple, comprising thirteen figures and two quadrigas, and representing the chariot race between Pelops and Oenomaos, from which the Olympian games derived their traditional origin. Zeus, as umpire, stands in the middle of the group, which is arranged according to the theory of Prof.

Curtius. All the figures are colored in imitation of the ancient originals; the drapery in red, blue and brown; the bodies in an ivory tint; the background of the tympan in dark blue. On the top of the gable stands the gilt figure of a winged Nike, ten feet in height, restored after the original by Paionios, found at Olympia. The interior of the temple contains a semicircular panorama of much beauty. It represents the ancient town of Pergamon at the time of its greatest splendor, with all its temples, palaces, monuments, villas and statues, the great altar with a procession winding up its steps, the theatre, and the terraces of the city with its gardens rising from the Selinos River along the slopes of the surrounding hills. This panorama, which has a length of over two hundred and a height of nearly fifty feet, has been executed after special sketches taken on the ancient site in Asia Minor, and reconstructed by Professor Bohn."

* * *

AFTER all that has been said of late years as to the durability of water-color pigments, it is interesting to learn that the British Government investigation on the subject has been concluded, and that the report probably will be that the present practice is considered sound. As English water-colors are almost invariably used in the United States, this conclusion will be received there with no less satisfaction than in England.

* * *

AMONG those knighted recently on the occasion of Queen Victoria's birthday was Mr. Donald Alexander Smith, of Montreal, whose name was made very familiar in the United States last spring by his liberal purchases at the great Morgan sale. It was he, it may be remembered, who paid \$45,500 for Jules Breton's "Communists." Speaking of this fortunate painter reminds me that he has sold his charming Salon picture, "Les Moissons" for 80,000 francs. (\$16,000) to Knoedler, who seems now to be securing all his best works to sell to American collectors.

* * *

THE prices brought at the recent sale of Lord Dudley's famous collection of old Sèvres and Chelsea, large as they may appear to the ordinary observer, would seem to indicate that the utmost limit of extravagance was reached when, about ten years ago, the late earl paid at the Godding sale 6500 guineas for a pair of Sèvres vases and 10,000 guineas for four pieces of Chelsea. These objects, well-known to connoisseurs, were all knocked down for about the first-named sum. I am told, however, that they were bought in. The two pairs of Chelsea vases, which, with their covers, are twenty-four inches high, are the finest known examples of the kind. The ground is deep blue and there are large figure-subjects in colors after Boucher, and exotic birds on the reverse, all superbly painted, and with much remarkably rich gilding. One of the first pair—the vase with the bagpiper—was presented by the owners of the Chelsea manufactory to the Foundling Hospital on its foundation, where it remained until 1868, when Lord Dudley, with much difficulty managed to secure it for his own collection. In the same year he found the companion, belonging to the Earl of Chesterfield, at the Leeds Exhibition and bought it at a fancy price. Nobody would bid above 2000 guineas for either pair, so both were withdrawn. The pair of Sèvres vases mentioned, which, with covers and stands, form jardinières, are eleven and a half inches high. They are, according to the catalogue, "of very rare and beautiful form, charmingly painted with subjects of Chinese figures and flowers, in medallions." In the honest opinion of almost any person of taste—not a collector of Sèvres—they are of quaint, but ugly, shape, and of absolutely no artistic value.

* * *

A SÈVRES dinner-service, white and apple-green, with rich gilding and painted with bouquets of flowers in medallions was formerly owned by Prince Torlonia; it was sold in lots and brought £3437.11—certainly a very good price. The story told of Lord Dudley's acquisition of it is that he happened to hear it had been bought in Rome by Mr. Alexander Barker, a London boot-maker, who became one of the best judges in Europe of works of art, and that, calling at his house with a view to buying it, he found Mr. Barker at breakfast, drinking his coffee and eating his toast off the Torlonia Sèvres. A single cup and saucer of fine old Sèvres—turquoise blue with medallions in cameo, portraits of antique gems on jasper ground—which was bought at the sale by Edward Joseph for £125, has a remarkable history. It formed part of a service made at Sèvres in 1778 for Catherine of Russia, for which she paid more than \$65,000. It was

destined not to remain long intact. The room in St. Petersburg, in which it was kept, caught fire, and the Empress was told that the china was lost in the flames. The truth seems to be that her chamberlains set the place on fire, so as to enable them to steal the treasure without detection. The service was sent to England and quietly sold piecemeal. Many years afterward Nicholas, grandfather of the present Czar, succeeded in bringing back most of the pieces; but a few remained in private collections, like the cup and saucer which Mr. Joseph bought at the Dudley sale. Another case of poetic justice being done was in the purchase by a Mr. Hope of the dessert service painted with the arms of his family, to an Amsterdam member of which it was originally presented by Louis XVI. It was sold with the effects of the late W. Williams Hope, and now it comes back to the family.

* * *

THE leading dealers were out in force at the sale, and there was some spirited competition, notably for the remarkably fine set of three old green Sèvres, "eventail" jardinières of the largest model, with exotic birds in large medallions, exquisitely painted by Alonde. When Lord Otho Fitzgerald's collection was sold, Lord Dudley paid nearly 2000 guineas for the set. After a starting offer of 500 guineas, the bidding was very lively, being confined toward the end to Mr. Wertheimer and Mr. Joseph, the former at last giving way and the lot falling to Mr. Joseph for 1650 guineas. There was also a spirited contest for the "garniture de cheminée" of a pair of tulip-shaped vases, thirteen inches high, and a central piece, seventeen and a half inches high, the latter being the famous model of the ship which is the arms of the city of Paris. Mr. Boore paid £2800 for this set.

MONTEZUMA.

Dramatic Fruilleron.

Hamlet.—Good, my lord, will you see the players well bestowed? *Polonius*—My lord, I will use them according to their desert.

—*Hamlet.*

How did our fathers and our grandfathers amuse themselves at the theatres in New York during the summer weather? We know what we have to expect during the present month. Two, or, perhaps, three, more or less comic operas; a farcical comedy, with more farce than comedy; old melodramas whose mellowness has become rottenness, at the combination houses, and variety shows, relieved, probably, by a new vaudeville from Mr. Harrigan's busy pen at the Park. But how was it in the good old days of the original Park Theatre, the Broadway, and the Bowery?

C. Vanderbilt Spader, Esq., of New Brunswick, N. J., has presented to the Lotos Club a very interesting collection of old play-bills which help to answer my question. These play-bills have been bound in scrap-books and are open to inspection at the club. I find in them many curious reminiscences, but in binding them the dates have often been omitted, and their value is thus considerably impaired.

The Spader collection begins with the Park, in 1838, when it was called simply "The Theatre." The title of "Park Theatre" does not appear on the bills until 1842. Many almost forgotten names crop up in the casts of the various plays.

* * *

ONE of the oldest of the Park bills advertises the appearance of Mr. and Mrs. Charles Matthews—the Mrs. Matthews who was better known as Madame Vestris. Then follow M. and Madame Taglioni; for the husband was a great dancer as well as the wife; although his fame is now obscured. Here is the bill of one of the last nights of Tyrone Power—"his farewell engagement prior to his departure for Europe." It was a fatal departure, for Power was lost in the President.

Mrs. Gibbs (late Miss Graddon), a favorite burlesque actress of that period, reappears for one night only in the burlesques of "Cinderella" and "Giovanni in London," and is supported by Harry Placide, Peter Richings, and William Wheatley. Who now remembers Mrs. Gibbs?

In June, 1840, Fanny Ellsler dances for the last time in America "to establish a theatrical fund for the relief and support of decayed artists." Ellen Tree has previously played at the Park, and, two years later, there came from London the comedian, Buckstone, and the handsome Mrs. Fitzwilliam. In the same year "Rob-

ert Macaire," now burlesqued in "Erminie," at the Casino, is produced. Burton, Browne, and Placide are in the bill; but Burton does not play Jacques Strop to the Macaire of "Gentleman" Browne. A forgotten low comedian, named W. H. Williams, takes the part which is now acted by Francis Wilson.

In 1843 Mr. and Mrs. John Brougham arrive. Then, as stars, come Dan Marble, Mr. Hackett, Mr. Macready, and the elder Wallack, the father of our Lester. Mr. Wallack plays in "Rolla" and "Dick Dashall." There is an old story that, after breaking his leg in a coaching accident, at New Brunswick, Mr. Wallack limped upon the stage as a veteran in "The Old Guard," and while the audience were bemoaning his lameness, suddenly dashed on in "Dick Dashall" and roused them to enthusiasm. But this clever incident occurred later.

Here is a bill in which the elder Booth and the elder Wallack appear together, and Ole Bull plays the violin, and Euphrasie Borghese and Signor Sanquirico sing. Mrs. Bland (late Miss Fauci) is underlined, and Mr. and Mrs. Charles Kean are on their way to America.

* * *

In the summer the Park Theatre is leased by Welch's Olympic circus. Later there is a Broadway circus, at Niblo's Garden. Later still, Franconi's Hippodrome, where the Fifth Avenue Hotel now stands. But the circus, like the poor, we have always with us, and I pass by these bills to visit the Old Bowery.

It is the summer of 1841, and Manager Hamblin has produced a dramatic spectacle called "Napoleon the Great." A pamphlet of eighteen pages is required to give a synopsis of this performance. C. Mason, whom I remember as Charles Kemble Mason, at the Winter Garden, represented *Napoleon* and was a theatrical celebrity all his life on account of his resemblance to the great Corsican.

Managers were patriotic in those days. The anniversary of the Battle of Bunker Hill is commemorated, on June 17th, by the production of Captain Glover's great drama, "The Temple of Liberty." So is the anniversary of the battle of New Orleans, on the 8th of January following.

In August, 1842, Booth takes a benefit at the Bowery, and a patriotic drama, called "Stewart's Capture; or, Old Ironsides," founded upon "the events of the late war," is produced. Mr. Booth does not play in it; our own Mr. Wallack is the *Captain Stewart*. Booth appears in "The Mountaineers" and in "The Review," dividing the honors with a comedian named Flynn, who is equally starred in the bill and is evidently an equal favorite.

August 24th, in the same year, Mr. Flynn takes a benefit, and Booth assists him. Now Commodore Stewart, after whom Charles Stewart Parnell was named, attends in state, with his suite and the officers of the North Carolina, to see his own exploits dramatized.

The Fourth of July, 1844, is celebrated by the production of a drama called "Putnam; or, the Iron Son of Seventy-Six," in which the hero rides down a flight of steps to escape the British soldiery. This drama was revived at the Old Bowery annually for many years and I have often witnessed it.

* * *

EDWIN FORREST makes his first appearance in these bills at the National Theatre, on Chatham Street, in 1839. He is honored with a benefit, and Hamblin, Booth and Wallack "politely volunteer." Seven years later Charles Kean appeared at this little theatre, which is now chiefly remembered on account of the success of "Uncle Tom's Cabin," with Mr. and Mrs. G. C. Howard, who are still acting the parts of *St. Clair* and *Topsy*, and the juvenile Cordelia Howard as *Eva*. Like most juvenile prodigies, Cordelia never became an actress.

The Broadway Theatre bills of 1848 continue the Forrest record. E. A. Marshall, of Philadelphia, was then the manager, and he required American eagles and the Star Spangled Banner at the head of his programmes to express his patriotism. He was of the modern school, and believed in showy scenery, sensational advertising and a variety of performances. Here is his announcement of "Macbeth":

Shakespeare's sublime tragedy will be produced this night with unexampled splendor, and at a cost of many thousand dollars. Novel scenic effects! Magnificent costumes! Antique decorations! The scenic illustrations of this grand tragic masterpiece painted on upward of 17,000 square feet of canvas."

Thus was the Irving system anticipated over thirty years ago, and he returns to America, this summer, to read poor Marshall's play-bill at the Lotos.

Collins, the Irish vocalist, who began life as a cook in Dublin, appeared at the Broadway in 1848. So did Mr. Hudson, another "eminent Irish comedian and vocalist," now lost to memory. In 1852, Charlotte Cushman played there as *Mrs. Haller* in "The Stranger" and *Beatrice* in "Much Ado About Nothing," on the same evening, and in the casts were C. W. Coulcock, now of the Madison Square, and Madame Ponisi, of Wallack's.

Alboni sang there in opera, the next year, with our own Signor Arditto as conductor. In the farce was William Davidge, who is just about to celebrate his fiftieth year upon the stage.

Manager Marshall resented the popularity of the dramatization of Mrs. Stowe's novel, and produced "The White Slaves of England, by a Gentleman of this City," which he advertised as "A Yankee answer to 'Uncle Tom's Cabin,' now playing at many theatres in France and Great Britain. 'Look here upon this picture, and on this!' (Shakespeare). 'And breathes defiance to black obloquy.' (Marston)."

But perhaps the acme of Marshall's skill in composing a play-bill is shown in his announcement of the Chinese magicians and actors. He says: "Part first, No. 1. The entire troupe, together with the dwarf, will make their obeisance to the audience in rich and elegant Oriental costume."

Translated from the managerial English, this means that the company will come on and bow!

AT Niblo's Garden, in the summer of 1843, Burton was the star. Fireworks are promised "in honor of a visit from the President of the United States and suite." On the Fourth of July the Ravel Family began their engagement, and in August they were seen in the dear old pantomimes "Vol-au-Vent," "Mazulme," "Godenski," and "The Fifty-Five Misfortunes of Fortunatus," which seem to have died with them.

John Sefton was then the manager of Niblo's. He had won fame and fortune as *Jemmy Twitcher* in a drama called "The Golden Farmer," out of the profits of which two theatres were built. We find him in these bills at the Chatham Theatre, 1842, appearing in "The Night Hag," and "He's Not Amiss."

In the same programme is "Wilbert, the Deformed," with J. H. Kirby as the hero. This is the actor about whom the phrase, "Wake me up when Kirby dies," was originated, because his stage deaths were so terrific. Mrs. Thorne, the mother of Charles Thorne and of Emily Jordan, is in the cast. So is Mrs. W. G. Jones, then called "the universal favorite," and still occasionally seen at our theatres. But let me not do Mrs. Jones an injustice. The play-bill in which her name is printed should be dated ten years later.

One could laugh, in 1850, at the Chamber Street Theatre, where Burton was playing in "The Cuckoos," and "Speed the Plough," or at the Olympic, which is described as "a branch of Burton's." John Brougham must have had a hand in the Olympic bills for "Here and There; or, Ireland and America," is thus advertised: "As this is an Irish piece the There comes before the Here."

At Brougham's Lyceum, in 1852, the first appearance on any stage is announced of Mrs. Catherine N. Sinclair, "late Mrs. Edwin Forrest." The lady is now living in retirement on Staten Island. She appropriately appeared in "The School for Scandal," with Chippendale, Brougham and Florence in the cast.

A few months afterward the theatre became Wallack's Lyceum and the season was opened, September 8th, with an old comedy, a farce and a ballet divertissement. This was the origin of the present Wallack's Theatre. For Lester Wallack's benefit, the next year, "As You Like It" was performed, with the elder Wallack as *Jacques*, Lester as *Orlando*, Blake as *Adam*, Walcot as *Touchstone*, and Laura Keene as *Rosalind*, and Brougham played in "My Fellow Clerks," as an after piece.

SOME of the scattered play-bills in the Spader collection are very valuable. Here, for example, is one of Palmo's Opera House, in 1844. It is "the last night of the French ballet company, and Charles Winther, and benefit of Mlle. Adelaide." Who was Charles Winther? A performer on the tight-rope. And Mlle. Adelaide? I do not know.

Neither have I ever heard of Miss Cohen, who danced between the acts, at the Park Theatre. But Hadaway, who sang to give Miss Cohen a rest, I knew as the comedian of Barnum's Museum, and he is still living in some rural retreat.

Lola Montes danced for the benefit of the Dramatic Fund, 1852, and the bill is headed "One Hundred Years Ago." Does this refer to the age of the fund, which is still in existence?

Here is a programme of White's Theatre of Varieties, and it is certainly various enough as it comprises "Frederick the Great," "A Kiss in the Dark," "The Loan of a Lover," gymnastics and songs. I believe that this small theatre in the Bowery was afterward called the St. Charles. Dan Emmet, the negro minstrel who composed "Dixie's Land," was a star there. Dan Rice, the old circus clown was starred as "Mr. Rice," in 1842, at the Chatham Theatre.

Would you have liked to drop in at Celeste's benefit at the Bowery in 1841? You would have seen "St. Mary's Eve," "The French Spy," and "The Cravonienne: The National Polish Dance of Liberty."

Or would you have preferred to hear Paul Julien's farewell concert at Metropolitan Hall, in 1853? I heard it, and I think that Herr Neuendorff gives us better music at the new Central Park Garden now.

STEPHEN FISKE.

INDIVIDUAL TASTE IN THE HOME.

THE desirability of the decoration and furnishing of each home being a reflex of the individuality of the person possessing it, rather than the product of some professional decorator, or even of some artist's taste other than that of the persons who have to live in it, has already been insisted on by the writer of the series of papers in *The Art Amateur* on "The Decoration of Our Homes." During the late craze for what was supposed to be "aesthetic"—much-abused and misunderstood word, as most catch-words are—how many people depressed their own minds and those of their friends by painting all their wood-work white and covering their walls with nondescript olives and greens and variations of fog color without relief? Let the person whose natural temperament or the peculiar construction of whose eye makes monotony and decay agreeable, furnish his house in this melancholy style. Muddiness has often before to-day been mistaken for depth, and it will be so again, and there is always a fascination for the half-cultivated in imagining that if they get up an admiration for what is disagreeable to the generality of people they show their superiority over what they are pleased to call the Philistine.

To these people "quaintness"—according to Webster's definition, "affected oddness"—is the great desideratum. They have for the most part no notion of what they do mean by it, and, as a rule, they lavish their devotion on what is ugly, and often coarse, so long as it is out of the way and can be supposed to show some occult faculty of art appreciation not attainable by the vulgar herd. But an affectation of this kind deceives no one; the affecter remains as commonplace and as vulgar as ever, whether he has his house fitted up by whoever happens to be the aesthetic high-priest in vogue at the time, or the commonest of cheap upholsterers.

The sooner it is acknowledged by our art teachers that beauty is dependent, both in form and in color, on scientific laws, the better it will be for us all, and the more chance there will be of individual taste being improved, so that the selection and appreciation of artistic things will become an instinct, as it is to a great extent with Eastern craftsmen, generally, where they have not been spoiled, and with the Japanese especially.

There are, of course, many kinds of beauty. Much of the old furniture which has come down to us, and which serves as a model for that which is being made at the present day, is beautiful for the exquisite finish of its workmanship, the excellence of its materials, and the way that they have been understood and manipulated. But in many of them the construction, as a matter of proportion, is not good. They are frequently top-heavy, or otherwise out of harmony. Again, designs not really good in themselves become beautiful to the eye from beauty of coloring, some portion of this effect being in both cases derived from the mellowing influence of time. It should be the aim of modern reproducers to emulate the virtues and avoid the faults of these old craftsmen, and to make things which are perfect in proportional construction and in scientific harmony of coloring, without servilely copying the eccentricities of any school or supposing that because a piece of furniture was made in France in the time of Louis XIV., or in England in the time of Chippendale, it must necessarily be beautiful and worthy of being reproduced just as it is.

Where circumstances allow it, there is, of course, every advantage to the person who builds a house, and thus has an opportunity of decorating it and furnishing it throughout after his own fancy, notwithstanding the adage daily proved true that "fools build houses for wise men to dwell in." But for every one person who starts with a house of his own and carte blanche to furnish it irrespective of expense, there are hundreds who have to put up with the best they can get, and who have already a number of things to which they are attached, or with which they cannot part, and the problem often is how to "do up" a house or certain rooms in it, starting from certain fixtures which must remain.

There is one consideration which should be satisfactory in these cases. There is scarcely any conceivable color, or group of colors, which cannot be worked into harmony by the cunning adoption of intermediary tones, and there is seldom any necessity for the clean sweep which the professional decorator makes of the household gods before proceeding to establish a style of furniture which is the fashion of the hour or the peculiar idiosyncrasy of some one man's mind, irrespective of the taste and the feeling of the occupier.

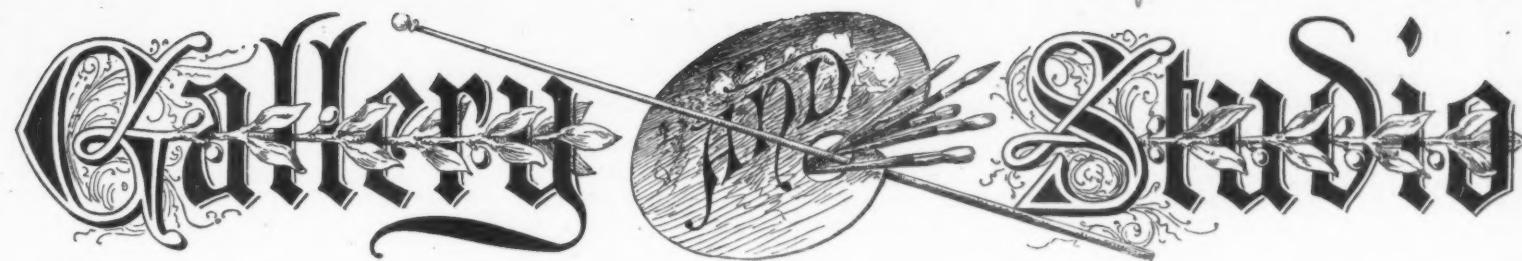
In the old days when a single cabinet or escritoire cost \$20,000—as, for example, that made originally for Beau-marchais by Riesener and exhibited at Gore House in 1853—there was no question of a constant turn out of furniture for something new; nor is it ever dreamed of now in good houses. It is left for the "nouveau riche" to seek to show his superiority by a constant change of fashion. Well-made furniture lasts almost forever. Witness many of the historical pieces in existence, and that to be found in old houses, where it is cherished as heirlooms; and, although it is not possible for every one to spend large sums of money on single pieces of furniture, it is possible for them to spend whatever money they have on soundly and honestly made work, rather than on that which apes something which it is not and presents a meretricious exterior to hide slovenly workmanship in the parts less conspicuous.

It is not half so important to lay down laws as to what is or what is not good taste in furnishing or decorating, founded on any one person's notions, as to point out the means of educating the taste which all possess in some degree, and cultivating the faculty by which the owner of a house may direct his own furnishing and decorating, without the necessity of giving himself over, body and soul, to some one else, with the result that he lives in some one else's house, as far as taste goes, and not his own.

H. M.

THE study of drawing is essential, because it leads to a close observation of the subject, without which neither form nor color can be accurately represented. There are some painters in whom the faculty of perceiving color is so strong that they advance with but little preliminary study of form alone. But their especially gifted eyes, while they search out and analyze color, absorb form too, and in rendering the color of their subject they render its shape and substantial modulations also. On the other hand, a painter with an obtuse eye for color may educate himself to a decidedly superior point by the close study of form, since in the course of it his observation is insensibly schooled to an appreciation of the subtleties of tint as well.

BY all accounts Sir Anthony Van Dyck must have been a veritable manufacturer of pictures. A man whose portrait he painted three times wrote a description of his methods. He said that the painter never gave more than an hour to a sitting. He began a portrait with a sketch of the face on the canvass. This occupied one sitting. Then he would make a sketch, with white and black crayons on gray paper, of the figure. The sitter next sent his clothes to the studio, and these were mounted on a model and painted in, after the crayon sketch, by one of the master's pupils. Then Van Dyck went over the whole work himself, finishing it up. To the hands alone he gave great care, posing them conspicuously and painting them altogether himself. The fact seems to have been that he was mad in his belief in the philosopher's stone, and between the money he wasted in that direction and his personal extravagances, made his art, which was his real philosopher's stone, a mere mechanical trade, except in cases in which he was specially interested in his sitter, or where the sitter was too great a personage to be treated as a mere lay figure, even by so famous a painter as Van Dyck.



SKETCHING FROM NATURE.

III.—COMPOSITION IN LANDSCAPE.

WHY bother about rules of composition? The great artists wrought and produced great pictures without knowing very well how or why. It is the part of an artist to receive impressions and to reproduce them, not to philosophize, to reason and draw conclusions.

So think a great many amateurs and beginners; but very few artists think so. It is true that some artists can hardly be said to think at all, but then they feel (which

painter regards as principal may appear as such to the spectator. The exact way to do this must differ with every picture, and is for the artist to find out for himself. But there are certain general rules relating to the most ordinary schemes of composition which are not difficult to understand or to remember, and which, if not relied upon too much, can hardly fail to be of service. In landscape sketching from nature, it will be remembered we are dealing with objects most of which are absolutely fixed and none of which can be moved about at will, except figures and animals, which are, properly, accessories. Hence the landscape painter must exercise great care in the choice of a subject; must often wait for a

few of these laws and the more obvious deductions from them, and then go on to point out their practical application, leaving it to the reader to study the subject systematically to whatever extent he may choose. He will find Ruskin's "Elements of Drawing," chapter on Color and Composition, and Topffer's "Menus Propos," good books to begin with. Probably, the latter will carry him far enough. I do not know whether it is to be found in English.

Keeping then on the surface and in plain light of day, we may set out by the statement, which will not be disputed, that if the mind is to receive an impression of any sort with clearness, that which is to produce the impres-



FIG. 10. ILLUSTRATING ECCENTRIC COMPOSITION. "IN THE GREEN PARK." BY DE NITTIS.

(SEE "SKETCHING FROM NATURE.")

amounts to the same thing) that it is not enough to receive and reproduce an impression; it must be transmitted or communicated to others. And while the artist cannot, in any case, reproduce a scene just as it stands, neither would it serve his purpose to do so if he could; for the spectator, to whom he addresses himself, will not be struck with the same things that he is unless they are specially pointed out to him and put before him in such shape that they can hardly be ignored or misconceived. To do this, it is not sufficient to know what to leave out; one must also understand how to compose or group the objects retained so that they may have a good and not a bad effect upon one another, and so that whatever the

favorable effect of light or for a lucky arrangement of clouds; must, in short, be constantly on the watch for fine natural compositions, ready to appreciate them at once, and to seize upon what is necessary and expunge what is impudent and offensive. For this reason he needs, even more than the figure or the still-life painter, to know the elements of scientific composition.

Composition depends not on nature nor on what is properly termed technique. It depends, as has been intimated, on the laws which govern thought and perception. But as it is the purpose of these articles to merely point out the utility to the painter and amateur of certain scientific knowledge, we will only outline roughly a

sion must be one, or, if made up of parts, they must be so related as to form a whole, and that abstraction should be made of whatever is unrelated and confusing, so that *unity* may result. But it is one of the principal advantages of art over science, that, in the former, this abstraction cannot be made complete. Especially in painting, and more particularly in landscape painting, it is necessary to show the principal object with its surroundings and with the atmosphere about it. Even in decorative art, in which abstraction is carried farthest, the background is never positively neutral.

Again, if it is desired to make an impression which shall not only be clear, but which shall also be one that

the mind can dwell on for some time with pleasure, then absolute homogeneity in the object is not desirable. There should be a certain *variety*.

And, in the third place, it helps wonderfully to be allowed to see not only what a thing is, but also what it is not. The principal object, which artists often call the "motif" of a composition, had better be accompanied by something which will form a *contrast* to it. And, lastly, that the contrast may not be too violent, there had better be intermediate objects which may be classed as accessories.

To recapitulate in the form of practical rules: It is well, so far as possible, to choose for your principal object whatever is best and most characteristic of its kind; to clear it of whatever is incongruous, to see that its component parts are properly related, to present with it whatever will best contrast with it, and to bring it out against a background properly adapted to give to it the appearance of a concrete fact, and not of a scientific diagram.

It is important to add that all of these rules must be observed in every part of a picture. Not only should there be a contrast to the principal object, but it should bear a touch of its contrast in itself. Not only should its parts "hang together," as artists say, but the entire picture, "motif," contrasting object, background and accessories, if any there be, should hang together, and the composition should have a unity as a whole.

To give an example: In Fig. 12 the group of trees in the centre constitutes the principal object, which is contrasted as to color by the bright mass of cloud behind it, as to uprightness and strength by the pretty winding road, and, in a lesser degree, by the leaning tree near the cottage. It is brought vigorously out against the sky, and, though varied and broken, presents a mass sufficiently united to be impressive. But again, it bears its contrast in itself, showing, as a whole, a tendency to lean over in the same direction as the more decrepit tree, the horizontal branches being manifestly like the road, and there being lights in its foliage and darks in its branches.

The cottage serves as a further contrast, by reason of its greater appearance of permanency; but it, too, is a trifle shaky. Then it will be observed that the main group, with the cottage and trees to the right, and the smaller distant group to the left, make up a single pyramidal form, emphasized and held together by the mass of the white cloud. This form, which is the most stable known, the balance of masses and of objects, the prominence given to the foreground, and the level line of the distance between the tree trunks, give unity to the picture, and determine its character as a whole, in har-

mony with that of the principal group, giving an appearance of tranquillity and of moderate stability. The fault of the composition is that it is a little too self-contained. Yet the road has a past and future for the spectator as well as for the travellers on it; the mind is led to imagine similar scenes on either side by the way in which the

For another example take this very different landscape by Dupré (Fig. 11). Here the principal object is the sky. The tree makes a torn and ragged mass, still serving as contrast for the stormy sky with which it nevertheless harmonizes. Even in color, although the tree is very dark, it is brought against the dark of the clouds so

that in every way it seems to belong with them. Sky and tree are repeated in the water, and the lights are arranged to make a circular rolling mass, the general impression produced being one of wild movement. All the main lines run out of the picture, and even in this small illustration give one the idea of endless space for the clouds to move over.

Two more examples will, perhaps, be sufficient to illustrate this part of the subject. In Fig. 13 the patient misery of the donkeys constitutes the "motif," the contrasting hope being suggested by the speck of light in the sky toward which all three are looking. The two that are standing make together the principal object, contrasted by the one that is lying down, and all by the completely dead and sodden ground and the fury of the storm. They are silhouetted against the sky and are the first thing to be seen in the picture and the last. The spot of light, however, is the real centre of interest, though not the most interesting point, for, otherwise, the picture would be too gloomy. As for the rendering of

space, no one ever surpassed Millet in that particular. Everything in the picture is calculated to give the idea of a wide plain with a sky which will soon be one with it. The principal line, which is that of the horizon, leads straight across and out of the picture at each side. The mass of the two standing donkeys is parallel with it, and

the line indicated by the scintillating lights on the ground, by the donkey which is lying down, and the lighter part of the sky but feebly opposes it. The absence of all mere accessories and of everything that might disturb the impression intended to be made secures for it an unusual degree of strength and fulness. The fourth example (Fig. 10) is introduced in order to show how a clever artist, while apparently breaking all the rules, yet manages to keep just within them. The lady in the boat is the principal object. There can be no doubt about that, although she is not shown clearly, if we regard her by herself, or fully, if we consider her as forming one mass

with the boat. But the white edging of her dress serves to distinguish her figure fairly well, and, in the painting, color probably helps it. The contrast is only too evident between the sharp, moving mass in the foreground and the restful, horizontal masses in the distance but the ducks and swans make so many intermediate links. Finally, as the boat is moving forward, you can-



FIG. 11. ILLUSTRATING LANDSCAPE COMPOSITION. "SUNSET AFTER A STORM." AFTER J. DUPRÉ.
(SEE "SKETCHING FROM NATURE.")



FIG. 12. ILLUSTRATING LANDSCAPE COMPOSITION. "AUTUMN." AFTER HOBBEWA.
(SEE "SKETCHING FROM NATURE.")

Thus the picture satisfies our requirements in every way, as to unity and variety, contrast and harmony, and clear presentation of a principal object accompanied by hints of the infinite nature that surrounds and sustains it, which last though we cannot comprehend we must apprehend if we are to perceive or think of things as they actually exist in the world around us.

not but feel that if you were looking at the actual scene all the harmony that there is would be destroyed in an instant, and that almost immediately after there would be nothing left of the picture. This, however, wakes you up to the gliding motion of the boat, the undulations of the water, the feeling, in short, of a pleasant day on the river, which the picture was meant to communicate. The disregard of the first principles of composition, which, we see, is not so great as one would suppose at first, and the suggestion that, in a moment, there will not be any picture at all, are carried just so far as to secure an amusing novelty and freshness which is in keeping with the character of the subject, though when similar liberties are taken, as by the English Pre-Raphaelites, in painting serious subjects, they have generally a deplorable effect on the spectator.* He is disgusted at having what should be the most interesting portion of the picture cut off abruptly or interfered with and overpowered by unrelated accessories. He is distressed by too many and too violent contrasts, and too much variety, or bored by monotony. The image presented to him is not borne up by any suggestion of the boundless world to which it belongs, and is therefore no more interesting than a scientific definition, if as much; or it is befogged and lost in a mess of dirty color. Almost anything may pass as a joke, if the occasion be propitious; but to make a really satisfactory presentation of any theme one must submit to the requirements of the human understanding.

R. JARVIS.

IN the Edinburgh edition of the *Encyclopædia Britannica*, anno 1797, a curious recipe for drawing a landscape is given. Its main instructions are as follows: "Let him (the artist) take a station on a rising ground, where he will have a large horizon, and mark his tablet into three divisions downward, from top to the bottom, and divide in his own mind the landscape he is to take into three divisions also. Then let him turn his face directly opposite, to the midst of the horizon, keeping his body fixed, and draw what is directly before his eyes upon the middle division of the tablet; then turn his head, but not his body, to the left hand and delineate what he views there, joining it properly to what he has done before, and, lastly, do the same by what is to be seen upon his right hand, laying down everything exactly both with respect to distance and proportion." Imagine a man twisting his neck like an owl's to get a panorama of the whole horizon and considering it art! and, indeed, what sort of

* In the above, this composition has been criticised as it is in black and white; but, most likely, the main point, in the original, is the painting of sky and water, here left blank because too delicate to be rendered. Still, even in that case, the above remarks would hold good so far as they go.

anatomical elasticity must the men of 1797 have possessed to have been able to do all this or even try?

LESSONS IN WATER-COLOR PAINTING.

III.—PORTRAIT STUDIES.

To see what tints will result from the mixture of two or three colors one should proceed in the following manner: Get ready two glasses of water, one of which is to be reserved for cleaning the brushes; also a linen rag for the same purpose. Take then a medium-sized camel's-hair brush charged full of water from the second glass. Having squeezed out of the tube on to your paper a quantity of one of the colors with which you desire to experiment, you play it with the brush so as to make a large oblong spot of color, which will naturally be deepest where the pigment was placed, and faintest and palest

We will suppose that our model (indicated by the sketch by Jules Breton—see frontispiece of this magazine) is a young girl of fresh complexion and with light brown hair, and that the draperies are white and red, and the background gray. But the general plan of proceeding as here laid down will remain the same in all cases.

The first sketch is made, as a rule, rather loosely, with a hard lead-pencil, the shadows being lightly but very precisely indicated. This is gone over with the brush, charged with vermillion, mixed with black for the hair and draperies, to strengthen and define the outline, and to mark the characteristic *accents*, the corner of the eye, the meeting of the lips, the nostrils, the darkest part of the eyebrow, the convolutions of the ear, the strongest darks in the hair, etc. This outline drawing with lead-pencil and reinforcing with vermillion constitutes the first and second state of the preparation. After the second is finished, the pencil marks should be rubbed out with crumb of bread, which forms the most satisfactory eraser.

The third consists in the laying in of the shadows. Their place being already indicated with lead-pencil and vermillion, they are simply gone over with a rather light tone of indigo broken with a very little burnt Sienna. The brush should not be charged dripping full, so that the tint when laid will dry without leaving a dark outline, and without making it necessary to soften off the edges. The first washes in any work over which others will have to be carried should not be teased. They should be allowed to dry just as they are put on.

The half tints which modify the shadows are next added with a wash of cobalt and brown madder. The tone thus obtained is grayer than the general tone of the shadows

(indigo and burnt Sienna), and will always harmonize with it.

The local color of the flesh may be composed of Roman ochre and vermillion. It should be carried over all the face except the eyeball. The cheek, the ear, the lips and the chin should have more red than yellow; the neck and the rest of the face rather more yellow than red.

This light wash will not sufficiently warm the shadows. They must be gone over once more with a tint composed of Roman ochre, cobalt and brown madder, the yellow and the brown madder predominating. This tone is carried over all the shadows of the flesh, which will generally be found under the eyebrows, the nose, on the upper lip, the cheek, and the side of the neck. The iris and pupil of the eye may now be touched in with cobalt and brown madder, which will complete the preparation so far as the face is concerned.

The hair and draperies can be carried forward to nearly the same degree and with the same tones, omitting, however, the vermillion.



FIG. 13. ILLUSTRATING LANDSCAPE COMPOSITION. "OUT IN THE RAIN." AFTER MILLET.

(SEE "SKETCHING FROM NATURE.")

est at the edge most removed from that point. Having spread this first color, you clean your brush in the glass reserved for that purpose, dip it again in the second glass, the water in which is thus kept perfectly pure, and spread the second color in the same manner, running it as you do so as closely as possible beside the first color. Cleaning your brush once more, and barely moistening it with fresh water, you play the two tints thus laid, while they are still wet, running one into the other. A third color can be added in the same way.

There are many other ways of combining colors, each of which has its advantages at times. Thus you may let the first color dry and then run the second over it as a glaze; or, while the first color is wet, you may work the second into it directly. But the above exercise is the best for preliminary practise, as it gives you a clear notion of all the different tints that may be got from a mixture of two or three colors. It is also the cleanest method of working, and the tints thus obtained are neither muddy nor dirty.

Considered as a whole, this preparation will be a grisaille, slightly heightened with local color in the parts that represent the flesh. It should look very light and pale, but all the forms should be clearly made out.

It is better to get in a little color from the start than to fall into the habit of considering a simple grisaille as a proper preparation. The tints of the preparation should themselves give the idea of color. But the local tone in the preparation will be very light, and should now be gone over again and again, working very delicately to get more of the lively color of the model. The local color of the draperies and of the hair, which, it will be remembered, is their color in the light, should next be laid on in the same way. The background at each side of the head will be indicated with a light tone of ivory black. The darker shadows in the hair and throughout the figure are also gone over again with Roman ochre, brown madder and cobalt, the student taking care, this time, to make each touch keep within or go beyond the limits of the washes already laid, so as to begin to get an appearance of gradation and roundness. This done, one can turn to the features separately.

The outline of the upper eyelid may be strengthened on the under side with brown madder and cobalt. The lower eyelid is glazed slightly with a violet composed of mineral blue and crimson lake. The pupil is distinguished from the iris with a very dark tone, enlivened after it is laid by having a point of burnt Sienna and one of ultramarine introduced near the centre. The point of light which is to be observed in the pupil should be reserved so as to show the white of the paper. The eyebrows are painted with a mixture of Roman ochre and ivory black. A very light wash of ivory black over the upper part of the eyeball will give the effect of the shadow of the eye-lashes upon it.

To give form to the nostrils a light wash of vermilion and lake, with vermilion, brown madder and a very little cobalt for the nostrils, may be used.

The latter tint may be carried over the upper lip, but it should be lightened by the addition of water. The under lip is modelled with crimson lake, vermilion and a little cobalt. The high light upon it should be reserved. The corners of the mouth may be lightly marked with brown madder, vermilion and cobalt.

The convolutions of the ear are treated with the last-mentioned combination; the lobe and the exterior with brown madder and cobalt. Before proceeding to model the ear, it is well to see whether the general tone given it in laying in the local color does not need heightening.

The half-tints may now be taken up again with yellow ochre, cobalt and vermilion, or brown madder.

You should, by this time, have gained considerable assurance in laying the proper tones. They should be put on with a full brush, at once, and should not be troubled after they are laid. It is well to try each tint first on a separate bit of paper. By crossing the tints already laid, instead of following the same general direction, a greater look of solidity is reached, and muddiness is avoided. Those half tints will, by degrees, be carried in upon the lights; but the latter should never be too much crowded upon them. As, after a while, the lights will begin once more, to look too pale, by contrast with the shadows, they can be glazed again with yellow ochre and vermilion.

The hair will next be modelled separately, like all the other features. The shadows are gone over vigorously with burnt Sienna and ultramarine. The half tints are treated with yellow ochre and cobalt, a very little crimson lake being added to prevent the tone from being too greenish. The same combination but with very little cobalt does for the local color (the color of the lights). The management of the half-tints should be attended to as carefully as in the painting of the flesh, but one should aim at less solidity and a looser treatment of form.

The white drapery (chemisette, etc.), may be modelled with indigo warmed with a little yellow ochre, and crimson lake for the shadows; half tints, cobalt and brown madder passing into the shadow tone where requisite; lights, yellow ochre, very much diluted.

The red drapery (the dress), we will suppose to be such that the general tone of it may be given with a mixture of vermilion and crimson lake. In that case the shadows will be burnt Sienna, lake and ultramarine; and the half tints will be composed of lake and cobalt.

The background is understood to be gray. You will have found by this time that your palette, simple as it is, will afford you a large number of grayish tints. You must use these tints so as to obtain the proper variety without losing unity or interfering with the effect of the

head. You will find this a very subtle exercise, for a slight change of tone in the background may affect the appearance of the head very much.

A gray background is recommended so as to avoid colored reflections which would introduce complications that cannot be considered in articles like the present. For the same reason, it is taken for granted that the light will be diffused—as it generally is in an artist's studio—not direct sunlight.

The head brought forward to this state should be complete as a study, in full light and shade and color. But it may be carried to a higher degree of finish.

The study now terminated, viewed from a little distance should be quite satisfactory, but looked at more closely it will be seen to be composed of patches of color not unlike a mosaic, and there will be, here and there, spots which are not sustained, having received too little color. If the head is to be finished so as to bear close inspection, these spots must be retouched.

The tone to be used for this purpose will be a mixture of cobalt and brown madder with a little yellow ochre. It is to be applied in light touches with a small sable brush on the cheeks and wherever the higher local tone requires it. The brown madder may be replaced with crimson lake and vermilion. The shadows are to be retouched with Roman ochre, brown madder and ultramarine.

The accents, should they not already be strong enough, may be strengthened and enlivened with vermilion and brown madder.

The color of the iris of the eye, should it be bluer or grayer or browner than is desired, may be gone over with the proper tint.

A light glaze of crimson lake, pure, may be passed quite over the under lip, including the point of light previously left bare of color.

With Roman ochre and brown madder, a few lightly drawn lines are introduced in the masses of the hair. A strong wash of the same, broken with a little cobalt, may be used to correct the half-tints by giving greater looseness or greater precision, as may be required. Depth can still be given to the shadows by a last application of burnt Sienna and ultramarine.

After having carried farther the modelling of the neck with the same tones used for the paler parts of the face, the draperies can again be gone over with their respective tints.

The warm and fresh tones of that side of the face which is toward the light can be helped by finishing the background at that side with burnt Sienna and ultramarine, which mixture affords a greenish gray that will contrast with them. A flat camel's-hair brush is best in laying this tint.

Should the flesh still seem to lack unity and softness, it can once more be gone over with the tints already used for retouching, but with a very fine sable brush, seeking always for some spot that is too light when compared with the surroundings, and taking care not to change the larger relations. This last kind of work has been carried so far by some water colorists as to be imperceptible except by the result. It requires great patience and circumspection; and, although it is well that a student should see for himself how much may be done in this way, it is not in general practice, well to rely on it, and his effort should be to dispense with it as much as possible.

After having succeeded in painting one such head as is supposed to be taken for the model, it will not be difficult, by changing the proportions of the colors employed, to paint any other sort of complexion; and, with a few additions to the palette, draperies and background of other colors may be substituted for those described.

ROGER RIORDAN.

FLOWER-PAINTING IN OILS.

IX.—YELLOW ROSES—GRAIN—THE TRUMPET-CREEPER.

As a study for the flower-painter, few roses equal in attractiveness the Maréchal Niel. Graceful in its manner of growth, varied in color, from the pale yellow of the opening bud to the orange and golden hues of the full-blown flower, beautiful in every phase of bloom, it forms an admirable subject for decorative and artistic treatment. The foliage affords every opportunity for variety of color and effective arrangement—the leaves now drooping, now erect, or fantastically twisted, are sometimes of a dark, glossy green, with reverse sides of silvery gray; others are more yellow in tone, while the

tender leaves and budding sprays with their tints of olive and red, contrast harmoniously with the colors of the flower itself.

In order to give an adequate representation of this exquisite rose, it should not be painted as a bud alone, since its richness of hue and beauty of form are more fully disclosed as the flower expands. It does not open readily in water, and should therefore be left ungathered until it has reached the desired state of perfection.

A group of these roses, arranged as a study, should embrace the different stages of bloom, and present strong contrasts of light and shade, that the superb color of the central depths—equally beautiful in shadow and light—may be shown to the greatest advantage. A little ingenuity is required for this, and, sometimes, the aid of supporting wire, as the flower droops under the weight of its numerous petals. Care should be taken, however, not to lose sight of its character as a trailing rose.

The Maréchal Niel changes its form less rapidly than most roses, and its color, although so varied and glowing, is not difficult of attainment. Cadmium No. 1 (the lightest shade), with white, and a little rose madder, may be used for the local color, with a larger share of the white for the high lights of the curling petals. The same combination will serve for the gray shadows, substituting Indian yellow for the cadmium, where a warmer tone is required. Observe that some of the grays have a lilac tinge: for these, increase the proportion of madder and blue. The clear, glowing shadows are composed of cadmium No. 1, rose madder and blue; the deep orange tints in the recesses of the flower, of cadmium No. 4, a little blue and vermilion, or rose madder, using the same colors with more of the blue, for the central depths when in deep shadow. The pure golden hues—the effect of penetrating light—may be rendered by cadmium No. 1, either used alone or qualified by a deeper shade of yellow. Nothing contributes more to brilliancy of effect than touches of pure color applied in their proper place.

The zinobe greens, variously modified by yellow, blue and burnt Sienna, with white in the lights, may be used for the leaves, and the light green stems and divisions of the calyx—the deepest shadows being made only of burnt Sienna, blue and Indian yellow. For the olive tones of the tender leaves, cadmium No. 4, instead of a lighter shade of yellow, may be mixed with blue and rose madder; and the purple pink of the reverse sides, painted with Indian red, white, rose madder, blue and vermilion; burnt Sienna and cadmium No. 4 may also be employed upon occasion.

The "Perle des Jardins," although belonging to an entirely different class, resembles the Maréchal Niel in color and general appearance, and therefore calls for similar treatment. It is equally available for artistic uses, and may be distinguished by its erect growth, red stems and the character of the foliage, which is especially remarkable for variety and beauty of color.

The "Harrison," with its abundant golden flowers, and small, deeply serrated leaves, is also a beautiful subject for the artist. The brilliant yellow of its local color may be either cadmium No. 1, or chrome with a little blue, and the shadows should be largely composed of Indian yellow. The stamens and orange tints will require cadmium No. 4, and the shadows may be heightened where necessary by glazing them with Indian yellow mixed with a small quantity of blue.

The well-known "Safrano," or tea-rose, may be painted with the combination of colors already given, but the pigments must be mingled in different proportions. The prevailing tone is a delicate salmon represented by a little white, cadmium No. 4, and rose madder in the brightest tints, with the addition of blue for the shadows. Cadmium No. 1, with madder and white will give the local color; in connection with Indian yellow, the same colors will produce the varying grays. Indian yellow should also be freely used in the warm shadows. Touches of pure color, vermilion, orange or lighter yellow will be required in the recesses of the flower to express the interior glow of the petals and the effects of penetrating light. The various tints of the foliage, embracing many shades of green, olive and red may be obtained in the manner already described, and can be used to enhance the beauty of the flowers by the force of contrast. The serrations, which are a marked characteristic of the leaves of roses, should not be forgotten in the painting, but they must not be made too prominent.

The "Marie Sisley," a rose allied to the above, may



DRAWN BY LALAUZE, AFTER THE PICTURE BY ALEXIS MARIE LAHAVE.

THE ART AMATEUR.

also be mentioned for its especial beauty. The inner petals are a pale lemon yellow deepening toward the centre, and the outer ones, as well as the buds, are strongly tinged and marked with pink. Tea-roses expand rapidly, and from the variety and delicacy of their coloring are more difficult of imitation than those of a darker hue.

White roses may be painted according to the directions given elsewhere for the rendering of white flowers.

We now take our leave of the rose, with the hope that the instructions and examples furnished will be sufficient to guide the student to the successful representation of the many varieties of this beautiful flower.

Those who care for flower-painting chiefly as a means of decoration, are strongly advised, during the summer months to make studies of grasses, including the different kinds of grain. In grace and lightness they are especially adapted for decorative effects. They require delicate and careful drawing, but are not otherwise difficult of imitation. If wheat is chosen as a subject, it should be the bearded or "red wheat," as the more picturesque; the local color of this, and other ripened grain, may be represented by yellow ochre and white, using burnt Sienna and raw umber in the shadows, with blue and Indian yellow when necessary.

The different species of ferns, so abundant at this season, may also be recommended for purposes of decoration, as well as the scarlet trumpet Creeper, which demands more than a passing notice.

There are several varieties of this showy flower: the handsomest has many-flowered clusters of funnel-shaped blossoms which are of a vivid orange red. Chinese vermillion and cadmium No. 4 will represent the local color, with white in the high lights, and blue in the duller tones. The same colors, omitting the white, will serve for the shadows, combined with rose madder or carmine No. 2 when they are more crimson in hue. Vermilion and the latter pigment will give the brilliant tints of pure red, or vermillion may be used alone and glazed with rose madder. Occasionally the lightest cadmium will be needed, as in the yellow of the stamens and calyx.

A common variety of the trumpet-flower has smaller blossoms, tubular in shape, and less deeply lobed than the preceding; the flowers are also more crimson in hue. The same colors, appropriately modified, may be used to represent them, and the brownish tones visible in the calyx can be obtained by mixing burnt Sienna and blue.

The dark, serrated leaves have deep shadows and gray reflected lights, and their opposite growth on the leaf-stalk and parent stem should be particularly noted.

The trumpet-flower droops so quickly when detached from the plant that wrapping the stem with wet cotton wool and constant sprinkling will alone avail to preserve its freshness for a limited time. It might, therefore, be painted with advantage in the open air, but a shady nook must be chosen for the purpose, or a cloudy day, that there may be less embarrassment from the glare and changing light. L. DONALDSON.

ART HINTS AND NOTES.

THE greatest man in art is not he who talks the loudest, but he who paints the best. Judge the talking man by what he does.

* * *

CORRECT your own mistakes if you can perceive them, but do not refuse to correct them because some one else has pointed them out to you.

* * *

COLD and warm colors are contrasts. They may be brought to produce striking effects, but never to make harmonies.

* * *

A GOOD red stain for wood, which was recently used with satisfactory results by an artist in decorating his studio, was compounded of one pound of ground Brazil wood and three quarts of water, boiled together for an hour and strained, when half an ounce of cochineal was added. The compound was again boiled for half an hour and gently stirred the while. The woodwork, which had been well scoured with sand soap, was painted over with the stain and afterward varnished with a mixture of six ounces of sandrace, three ounces of gum mastic, half a pint of turpentine varnish and half a gallon of rectified spirits of wine, mixed over a fire. The result was a fine, deep, brown red color, which in a few

days darkened and became as rich as old wood. The amateur decorator obtained his recipe from a piano-maker, the stain and varnish being those used in coloring musical instruments.

* * *

A NOTE of color is like a note of music. It must be in keeping with the other notes it is associated with. Otherwise it will be a discord. For this reason all sterling masters advocate a simple palette for the student. The possession of an array of brilliant colors induces a rash use of them. Learn to use the plain ones first, just as you learn the scales and exercises in music, and the discrimination and skill necessary for wider and more ambitious efforts will develop itself.

* * *

IT does not matter how humbly you begin to study art or with what rude tools. Mulready, the son of a leather breeches maker in Dublin, began by drawing with chalk on the floor. His best tools at the start were a cheap lead-pencil and the fly-leaves of old books. The better the materials the better it is for the student, but the absence of the best is no excuse for not beginning with any that are at hand.

* * *

DRAWINGS may be firmly and evenly mounted on wooden panels or heavy cardboard with a paste made of a half ounce of gum arabic, the same quantity of gum tragacanth, an ounce and a half of water, and twenty drops of acetic acid. It makes no stain and dries very evenly. Cover the panel with it in an even and complete coat, and lay the drawing on the mount and press it flat under a clean sheet of paper.

ARTIST.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

PHOTOGRAPHY AS AN EDUCATOR.

THERE seems to be no art more versatile and manifold in its application than photography. Though rated, when first introduced, as a mere pastime, or, at the most, an accessory in portraiture, it has now made itself necessary in the useful and decorative arts, and is also becoming an educator of the greatest value. The art treasures of the National Gallery of London have been photographed by the Messrs. Braun, of Dornach, in Switzerland, and the London journals warmly praise the results which have been given to the world—though with natural jealousy criticising the Government for choosing foreign artists to do the work. An examination, however, of the splendid results accomplished by this firm in various European galleries fully proves the wisdom of the choice.

New York is already old enough to have within its limits many artistic, scientific, historical, and literary treasures and relics which, if accessible to the public, would be not only of great interest, but in the highest degree instructive. Almost all of these could be made so, as well here as abroad, by the application of photography. There are no extensive and complete art or historical collections here, like those in the Louvre and in the British National Gallery and Museum; but we have in the Historical Society Library many valuable portraits of early American statesmen and authors, and numerous ancient manuscripts, well authenticated, and of great value. I was recently called to this library in order to photograph portions of a roll of Egyptian papyrus which, as I was informed by the experts interested, is about four thousand years old—a history of a dynasty some 2000 years B.C. This is not by any means the only instance of interesting and valuable relics within the walls of our public and private libraries.

The practitioners of every art naturally drop into specialties, and in photography this is especially the case. Already some of our more experienced and expert amateurs are at work in photo-microscopy; others, in the medical profession, are recording with wonderful success the abnormal physical conditions presented to them in their practice. It is much to be desired that others should devote themselves to the lines of work presented by our museums and scientific collections, such as historical portraits, Revolutionary manuscripts, and rare literary remains.

PHOTOGRAPHY AND ENGRAVING.—It would appear that photographing on wood has been adopted but recently in England and on the Continent, the fine drawings of such artists as Millais

and Doré being sacrificed by the engraver, leaving no graphic testimony after the blocks were cut, to show who was "to blame" for the shortcomings of the completed work. Now, in Europe, as here, the original drawings are preserved, and become, at times, interesting and valued souvenirs of talented illustrators. The pictures are photographed in reverse on the wood blocks, giving every advantage to the engraver of the original drawings, while preserving incontestable proofs of the intentions of the artists.

PREVENTING YELLOWNESS IN BROMIDE PRINTS.—The yellow tints sometimes shown in permanent bromide prints are caused by the precipitation of the iron from the developer, and may be avoided by using a little care. First: The iron should not exceed the proportion given in Eastman's formula, or it will be liable to precipitate before the development is completed. A good test for the developer is the color; it should be a deep clear ruby, and should retain that color for hours after mixing. If it turns yellow or becomes muddy quickly, it shows that the proportion of iron is too great for the oxalate of potash. Both solutions should be acid, of course. Dilution with water makes the developer work slower, and is not recommended when the timing is exact. Second: Avoid prolonged development, expose accurately, and finish the development quickly. A prolonged stay in the developer is always liable to produce yellowness. Third: Always wash off the developer with the clearing solution (acetic acid and water). Apply it liberally the instant the developer is poured off, and see that it gets at both sides of the print. A good way to do it is to lift up the print and turn it over as soon as the acid water is poured on; after half a minute it should be poured off, and a second supply put on; then a third application should be made, and, after a slight rinsing in pure water, the print is ready to fix. The fixing is quickly done, usually in less than two minutes. After fixing, the print should be laid in a bath of salt water for a minute, to prevent blisters, and then washed thoroughly. If a bromide print is yellow, it does not affect its permanency in any degree. Prints that are yellow will not get any deeper yellow, and those that are white will stay white, if well washed, except as all paper slightly yellows with age.

FINISHING PERMANENT BROMIDE ENLARGEMENTS.—These prints being on a gelatine surface, do not take the stump as readily as prints upon rough paper surface, but being more perfect than any other enlargements, they require much less stumping. In rubbing in backgrounds, broad patches of draperies, and the like, a "sauce" is made by grinding a very soft lead (say 4 B) upon a rough surface, and using this fine lead instead of the usual crayon sauce. Also it will be found that the pencil approaches more nearly the tone of the print than crayon, and is better than the latter for much of the work on the entire picture. If spots, streaks, or finger-marks are found on the prints after mounting, such defects may be removed by washing the entire surface with a sponge and clean water, being careful not to dry with heat. Deep shadows may be partly removed with a very sharp steel scraper or with grit rubber.

PERILS OF AMATEUR PHOTOGRAPHY.—A writer in The San Francisco Chronicle relates the following amusing incident: I am afraid this amateur photographing craze will have to be stopped. I met a man the other day, and the conversation, by his dexterous management, turned to the subject. "Do you know —?" he asked, naming one of the amateur photographers. "I do, very well." "I wish you'd go up and see him." "What for?" "Well, he was over at Saucelito the other day, and I saw him taking a picture of a very pretty bit of view. I want to get it." "Yes?" "Yes, I was over there with a friend, and—" he hesitated. "Was she very pretty?" "I knew I'd make a mess of it. I say, don't put it in the paper. The fact is I took Miss —, you know we are to be married very soon? We were walking very happily. I won't deny it, we were tenderly inclined. Hang these photographers! You can't go anywhere but you find a lens on you. Well, we were walking along, when I happened to turn, and there was a cursed photographer, and he'd just taken a picture. I want you to go up and see him, and find out if—well—if—there's anything in that plate except the landscape."

SILVER PRINTING.—I have received from Frankfort the following formulas for silver printing. The directions are not only excellent and practical, but so definite and concise that I am sure those who have applied to this department for instruction in printing will find them a safe guide. The process is exceedingly simple and economical:

Silver Bath: Dissolve a quarter of a pound of neutral double crystallized nitrate of silver in three pounds of distilled water, and add forty-five grains of carbonate of magnesia. The small amount of precipitate of carbonate of silver must remain in the bath to neutralize any traces of free acid, which is the cause of reddiness; and this process will effectually prevent reddening of the silver bath.

Floating Time: Two to three minutes.

Gold Bath: To be prepared one hour before use.

1 grain of chloride of gold.
24 " of crystallized acetate of soda.
3 " of carbonate of soda.
2-3 ounces of water.

A bath required for immediate use may be prepared as follows:

1 grain of chloride of gold.
10 " of carbonate of soda.
4-5 ounces of water.

The use of the following gold bath is also recommended:

1 grain of chloride of gold.
1 " of carbonate of soda.
30 " of borax.
3 ounces of water.

Hypo-Bath: (1:10).

Floating Time: Ten to twelve minutes.

In winter and summer all baths must be maintained at an even temperature of 70° Fahrenheit. Addition of carbonate of magnesia (in the proportion of thirty grains for every two pounds of silver bath) has proved a simple and efficient remedy for discoloring silver baths which have become red or even brown. The clearing of the bath is promoted by shaking it regularly after each sensitizing, and by heating it to 140° Fahrenheit. Only strong negatives will make beautiful prints. Weak negatives will at all times only yield leaden and dull prints.

Supplement to The Art Amateur.

Vol. 15. No. 3. August, 1886.

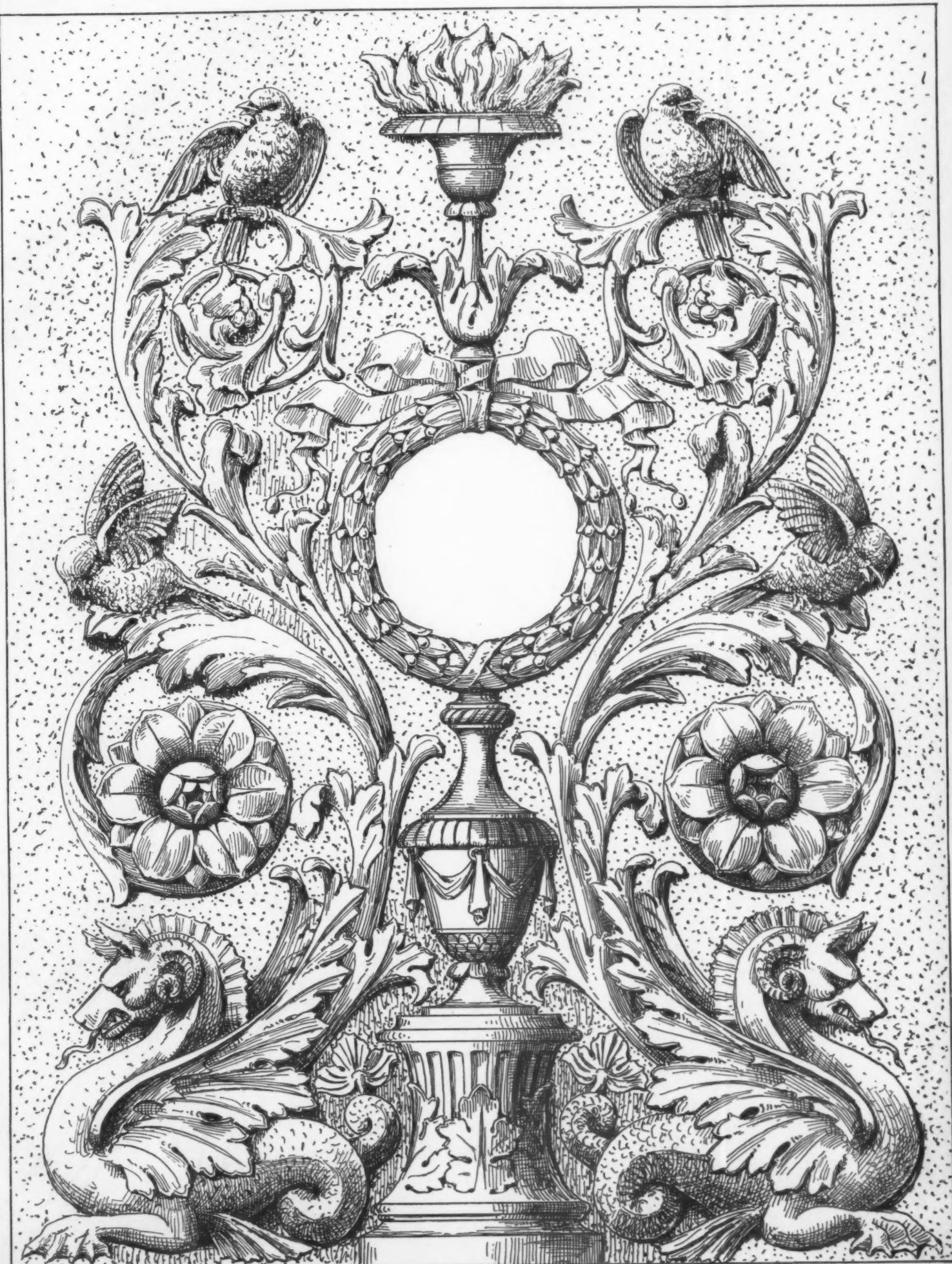


PLATE 541.—DESIGN FOR A CARVED WOOD PANEL IN CINQUE-CENTO STYLE.

Supplement to THE

Vol. 15, No. 3.



PLATE 542.—DE

By ELLI

(For directions for tr



542.—DECORATIVE HEAD.

BY ELLEN WELBY.

(See also 'Decorative Head' for treatment, see page 64.)

Supplement to The Art Amateur.

Vol. 15. No. 3. August, 1886.

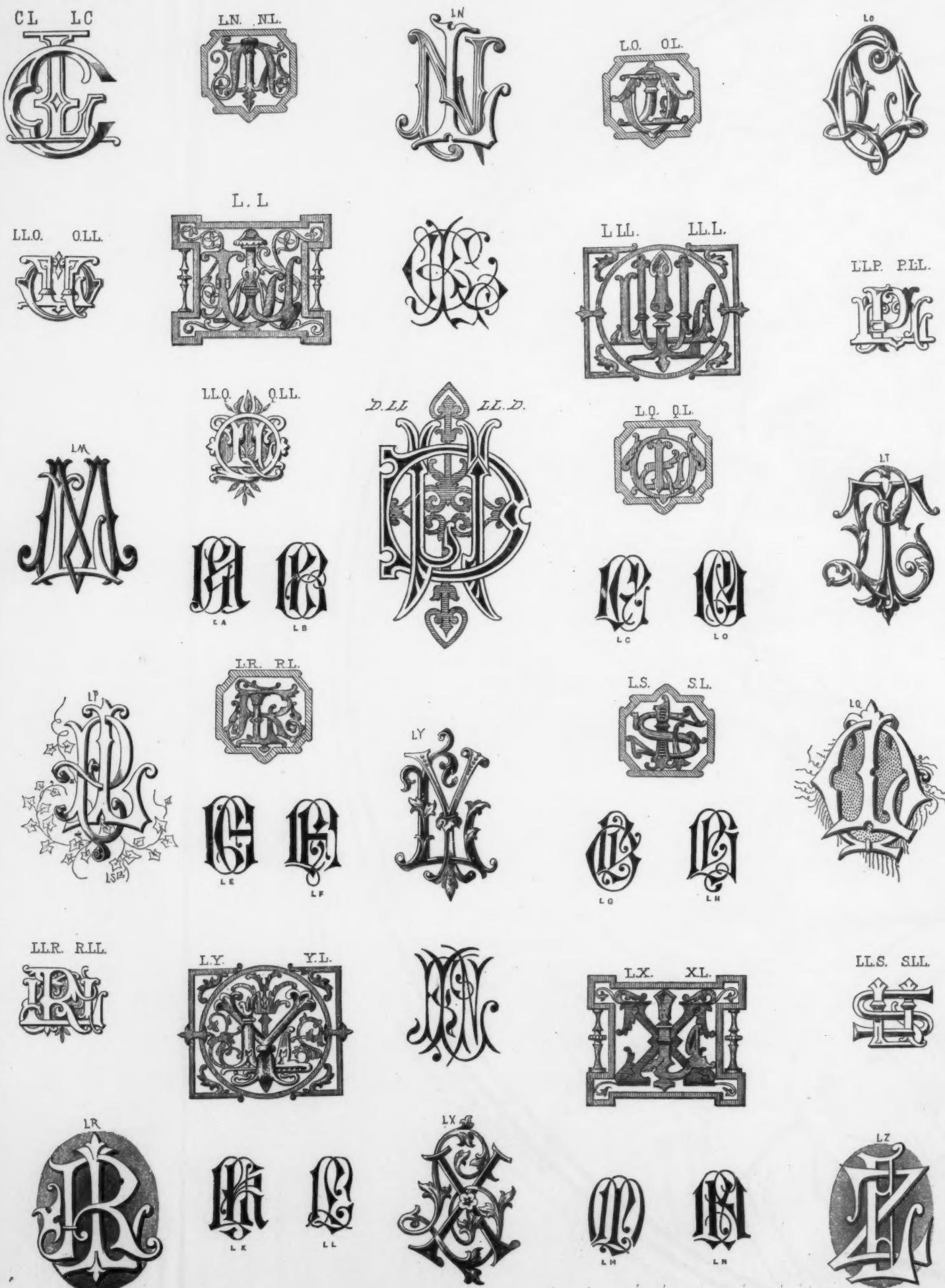


PLATE 543.—MONOGRAMS. SECOND PAGE OF "L."

TWENTY-SIXTH PAGE OF THE SERIES.

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EXTRA SUPPLEMENT TO THE

VOL. 15. NO. 3. AUGUST



TO THE ART AMATEUR.

No. 3. AUGUST, 1886.





DESIGN FOR A HAND SCREEN. ESPECIALLY SUITABLE
(FOR DIRECTIONS FOR TREATMENT, SEE



Y SUITABLE FOR PAINTING ON SILK. BY C. M. JENCKES.
(FOR TREATMENT, SEE THE MAGAZINE.)

Books Old and New.

PLEASURES AND BENEFITS OF COLLECTING.

WHEN a man ceases to be satisfied with the reading of current literature and with the use of those "things in books' clothing" which are not books—biographical dictionaries, encyclopædias and the like—he is pretty sure, if he keeps on reading at all, to develop into a bibliophile. From making a choice of books to read and re-read, he is insensibly led to care for certain editions, and then, if not before, to desire good paper, clear type and suitable bindings. He soon comes to take an interest more or less profound in the history of printing and book-making, and he likes to own specimens of the work of great printers or binders, or books that have belonged to famous collectors of the past. Many of these objects of his desires are extremely rare, and are costly in consequence. Others, which may perhaps satisfy him, are occasionally to be had almost for the trouble of hunting them out. This depends greatly on whether his taste is that of the times or is rather for books not so highly appreciated by others. The collection of a library, no matter how small, becomes in either case an occupation, a pursuit, the interest of which is doubled by the attractions of hazard, and the rewards which it sometimes has for knowledge and perseverance. The amateur usually grows into a specialist, acquires tastes and views that are not common, and information of a sort that has a practical bearing upon them.

It is by too many assumed that the book-lover is merely a man with a hobby, that his studies and his endeavors are, and can be, of no consequence to the rest of mankind. Those who are satisfied with any cheap edition of a book, which they read without care and throw aside after one perusal, have hardly an idea of what they owe to the minority which is concerned about the correctness of a text and the elegance of a make-up. If printers and publishers had no such interested minority to work for, how long does any one suppose it would take for the noblest of handicrafts to fall away into the condition of a justly despised trade; how long before even in newspapers and magazines and cheap novels we should begin to find tokens of its decadence? The most indifferent reader of the most ordinary books would soon be exasperated by all sorts of incorrectness and slovenliness. Coarse and worthless paper, rude type unevenly distributed, errors in every line, would torment and disgust him. At the present time the cheapest books and papers are, with us, fairly well printed from type which may often be described as beautiful, and, although the paper used is commonly of poor texture, as it must be for rapid printing, never, at least in the history of English printing, has a better average of correctness been attained. These are substantial benefits which the reading world owes mainly to amateurs, among whom have always been included many printers and publishers.

Bad books, that is, incorrect, slovenly and inelegant books, have always been produced in great quantities, in periods of general indifference, but hardly at any time since the invention of printing were bad taste and apathy universal. There were always being published, now here, now there, at Nuremberg or Venice or Rome, at Paris or Lyons, at London or Oxford or Glasgow, editions of standard works which, being satisfactory in many ways, or admirable in some, have gone on increasing in value since the date of their issue. Even in the first quarter of this century, which saw so many tasteless books come from the press, the publications of Pickering, of London, and Didot, of Paris, were marked by exceptional beauty and accuracy. Of earlier artists in bookmaking everybody has heard of the Aldi, the Elzevirs, the Plantini, the Stephani, the Gryphaei; and, in our own time, Lemerre and Jouast and the Chiswick press, and our New York printer, De Vinne, are not without honor. It is the bibliophile's function to care for and preserve the remains of the former masters of the art, while without him the best efforts of the moderns would never have been made. He is at once the patron of living artists in bookmaking and the custodian of the models which have come down to us from former times.

The books which an amateur collects are, in general, those which, although desirable, have become, or are likely to become, scarce. Princes among bibliophiles collect only manuscripts, preferably of the times anterior to the invention of printing. There are not lacking later manuscripts, some of them most artistically exe-

cuted and of considerable historical or biographical importance, such as the "Guirlande de Julie," of Rambouillet, with its madrigals copied on vellum by Nicholas Jarry and its borders of flowers by the miniaturist Robert. Very few manuscripts are left of all the mighty libraries of Rome and Constantinople and Alexandria. The most remarkable are the "Virgil" of the Vatican and the fragmentary "Iliad" of the Bibliothèque Nationale, of Paris. Early Christian and Byzantine manuscripts are not much more numerous and may generally be said to be out of the reach of even the richest of bibliophiles. But of mediaeval books, romances and poems, missals, and books of hours and breviaries, there is still extant a great quantity. They are much sought after and highly prized because of their splendid illuminations in azure and purple and gold, and because of their value as historical "monuments." The miniatures and the colored and gilded initials and borders which they contain are of the greatest interest to the student of art history, and of hardly less to whoever would understand the manners and customs of the times in which they were written and painted.

Of printed books, early editions of the classics, unless in exceptionally good condition, are no longer in great demand; and this, with few exceptions, applies to the modern classics as well as to the ancient. In England, indeed, they collect everything. But in France, which country sets the fashion, so far as there is a fashion in books as in other things, the taste of the day runs to the pretty illustrated books of the eighteenth century and to the ugly, but extremely curious, first editions of the poets whom Gautier classed as "The Grotesques," Villon, Marot and their like. Boileau, Racine, Corneille, sell for a song. On the other hand, the first editions of several living authors and of others recently deceased are being collected by forehanded people who expect, doubtless, that their favorites will enjoy a longer lease of glory than the great men of the past. The facsimile reprints of scarce editions of authors still in vogue, which are put forth by many publishers in this country and in England, meet with a ready sale, but show no tendency as yet to go up in price. Limited editions of new books fare about the same. But certain fine modern editions of standard authors illustrated with a luxury of color printing hitherto hardly dreamed of are certain to grow more valuable in course of time. The processes used in preparing their illustrations are new, are being improved or changed from day to day, and occupy, at present, a large proportion of the best talent that is put into book illustrating. These editions, therefore, will in the future be valuable as the earliest specimens of a new art, and will bring prices correspondingly high.

PUBLIC ART INSTRUCTION.

THE great and increasing importance of the subject of public art instruction has led to a call from the United States Senate on the Department of the Interior for all the information in its possession relative to the development of instruction in drawing as given in the public educational institutions of the country, "with special reference to the utility of such instruction in promoting the arts and industries of the people." The report, by I. Edwards Clarke, A.M., the full title of which is given below,* is made in answer to this call. "Its fundamental idea," says Mr. Clarke, "is that universal teaching in all public schools of the elements of industrial drawing . . . is an essential part of any general system of public education." It recommends for adoption the system, very general in Europe, and attempted to be introduced here by Rembrandt Peale as early as 1840, which trains the pupil in the perception of such geometrical and visible facts as the direction of lines, the proportions of measurements, and relative depths of colors, the only sound elementary training in drawing, we will say, and one which may be developed either on the artistic or on the mechanical side, as may be required.

The contents of the report are necessarily of a somewhat miscellaneous character embracing a wide range of matters relating to the fine arts and also to artistic industries. The teaching of the history of art in schools and colleges and of its practice in art schools and academies, and the means for promoting the art culture of the public afforded by collections in art museums and by art exhibitions are entered upon; the history of the art institutions and public art collections in the United States is given; all the information, collected from various sources, American and foreign, which may be useful to those planning the establishment of new art schools or museums is here; "extracts from foreign official reports, requisite to an intelligent comprehension of the subject of art education in its entirety," views of leading art museums with plans of their interior arrangements; illustrations giving the actual work of scholars in the Boston public schools; copies of other more restricted reports on cognate subjects, such as the late Mr. Charles B. Stetson's report on industrial art education in reference to the exhibit of the educational department at the Centennial Exhibition, and the annual reports of the Committee on Education of the American Institute of Architects; the late Cardinal Wiseman's lecture on "The Artisan and the Artist;" a list of art and art educational publications; all the statistics, all the arguments, in short, that should be needed to convince the most unwilling senator of the propriety of establishing the teaching of drawing in all public schools are among the contents.

The first volume, with which we have to deal at present, abounds in information regarding the various attempts that have

* U. S. Department of the Interior, Bureau of Education. Industrial and High Art Education in the United States. By I. Edwards Clarke, A.M. Part 1. Washington: Government Printing Office, 1885.

been made and are being made to popularize and systematize the teaching of drawing. Perhaps the most valuable portion of the work is that which relates to the experiments in this direction made by the State of Massachusetts. This takes up some 250 pages, and recites the history of the movement in that State from its beginning, in 1859, to the present day. The scheme at present established there is recommended as a desirable model for other communities, and it is claimed that "as a thorough progressive system, it has proved admirably adapted to the demands of the public schools in Massachusetts." This system includes the normal art school, of which a very full, and, of course, official account is given. It also includes free evening drawing schools, in which, in the second year of the course, free-hand design, machine draughting, building construction and ship-draughting are taught. In the high schools drawing is taught by the regular teachers. In the primary schools, as also in the first year of the free evening schools, elementary instruction in drawing is given. The entire course, from the most rudimentary up to specialized artistic or mechanical drawing is thoroughly systematized, and the result, according to the testimony of the French Commissioner, M. Félix Régamey, is highly encouraging.

Among other States, we find that in Maine and in New York, drawing is now one of the studies required by law to be taught in the public schools, but neither of these has provided itself with a normal art school. In Cincinnati drawing is a regular branch of study in the schools, of all grades. In Cleveland drawing, from the solid only, is taught in all the city schools. In Columbus a great deal of attention appears to be given to drawing and design, and the teachers in the public schools have organized and hold monthly meetings at which they endeavor to improve themselves in these branches. Drawing in the Washington schools has reached such a point that its practical application to industries is recommended to be added, so that the older pupils may be enabled to step at once from the schoolroom to the workshop or designing room. In New Haven practical results are already noted. In Iowa, a general law, making drawing a required study throughout the State, is urged. From Milwaukee, St. Louis, New Bedford, Salem, Quincy, Worcester, Philadelphia and Providence, come highly satisfactory reports of the work done and the outlook for the future. Tables of statistics of thirty-seven institutions affording art instruction, and of thirty museums and public art galleries bear witness in a very telling way to the serious character of the movement.

The appendices to this volume contain, among other useful or interesting matter, programmes of courses of instruction for State and city schools, papers relating to the industrial art training exhibits at the Centennial Exhibition, an account of the work of the Cincinnati carving school shown at the Centennial, and an account of the Government aid extended to art schools in Great Britain.

This mass of evidence, collected and reproduced with the greatest impartiality, we are bound to say, fully bears out Mr. Clarke's opinion, given in his introductory essay, that there is a pressing need for training in drawing, and that a beginning should be made in the public schools. It is true that the industrial arts never really flourish in any country until the fine arts properly so called have at least gained a footing. But it can no longer be said that we are without representation in the higher walks of art. An interest in art has become universal. A demand for artistic productions is about the only demand for work that is rapidly growing. If we are to hold our own with other civilized nations we must prepare to meet it; and we must do so as they have done and are doing. We must make an elementary knowledge of drawing as universal as the knowledge of reading and writing, while helping forward, as much as possible, our technical schools and growing art manufactures, on the one hand, and our schools of pure art on the other. To quote Mr. Clarke: "The labor now most desired is that which is able to construct houses of beauty, and to make the articles which fitly adorn such palaces and their inmates. Silversmiths, goldsmiths, makers of beautiful potteries and porcelains, designers and weavers of costly stuffs for hangings and upholstery, all these, and like skillful workers in their allied industries, will be sure of ample employment. By and by, trained by these art industries as were the apprentices in the silversmiths' shops of Florence, will appear great masters of art."

LITERARY NOTES.

JOHN BURROUGHS is known as the best, if not the only living writer in the field once cultivated by Thoreau. He has the faculty of observation belonging to the naturalist combined with the fancy of the poet. His subjects are supplied by the nature that surrounds him in his country home on the Hudson, or on his summer excursions into the Maine woods. No one knows more about our native birds, quadrupeds and plants, and no one can discourse more pleasantly concerning them. His latest book, *SIGNS AND SEASONS* (Houghton, Mifflin & Co.), is made up of magazine articles. The chapters on "A Spring Relish," "A Spray of Pine," and "The Tragedies of the Nests" will serve as a sample of the whole. But the reader may open the book anywhere, and he will hardly close it finally until he has read every word.

THE troubles of the inhabitants of "Paradise"—an old maid's paradise in the town of Fairhaven—with their dog, with a \$500 registered bond, with a burglar, with the Fairhaven police and with the law of the land, afford abundant amusement for readers of *BURGLARS IN PARADISE*, by Elizabeth Stuart Phelps. No one can read the description of Miss Corona's precautions against burglar when she had nothing in the house worth stealing, and her want of caution when there was something to steal, of her buying a horse on credit and her efforts to get the value of her stolen bond, without, at least, a broad smile, if not a hearty laugh. Besides this, there are some pretty descriptions of coast scenery for the benefit of those who may not care to be kept continually chuckling. (Houghton, Mifflin & Co.)

"HARD rider, deep drinker, mad player, quick striker, fierce wooer, with his heart in his mouth and his purse in his hand"—such was "Devil Dick Shustoke." A grandson of this "Devil Dick" is the hero of *AFTER HIS KIND*. Together with a Miss Barbara Lynn, who has taken a fancy to riding about at midnight in male costume, and who, out of pure mischievousness assumes Dick's name and appearance and adds to his reputation, he fills John Coventry's latest novel full of mystery and adventure. It is a good, rattling unconventional story of English country life, with a little American by-play, and will repay reading. (Henry Holt & Co.)

THE story of a convict's efforts to return to respectability and usefulness as a citizen, is told in *THE MAN WHO WAS GUILTY*, by Flora Haines Loughead, in a manner which is meant to be pathetic and realistic, but which is hardly either. The criminal, who is only an ordinary defaulter, is followed about from San Francisco to Hong Kong and back again, to prison and out of prison, in his attempts to gain employment, and his progress as a mineralogist, and, of course, he develops all the virtues proper to a hero of romance before he is finally presented with a full pardon, and restored to citizenship. The moral of the book appears to be that convicts who display a desire to reform should be helped forward in preference to people who have always been honest. It is needless to say that its arguments are not convincing. As a story, it is too improbable to be very interesting. Still, the author displays talent and a power of observation which may yet produce better work. (Houghton, Mifflin & Co.)





"MAJOR MOLLY." CHARCOAL SKETCH BY HENRY BACON.

DECORATION & FURNITURE

RELATION OF SIZE TO ORNAMENT.

LIT is a truism which is enunciated, in some form, in every work on decoration, that the size of a room should govern its ornamentation, or, in other words, that the ornamentation determines the apparent size. But most people have no use for truisms. One good example, fresh and to the point, is more to them than any number of general rules, though sound and clearly stated. A striking example of the effect of decoration upon apparent size is the case of a small room in an up-town apartment-house, only twelve feet square by eight feet high. In its coat of white plaster, bare of all furniture, it looked as large as it was possible for it to look, but its occupant, having heard, no doubt, of the effect of the repetition of upright lines in adding to the apparent height of a room, determined upon a wall paper with a pattern running in vertical stripes, and chintz window-curtains "to match." The result was that the room looked smaller than before, even as to the height. He had not taken into account the confining effect of dark color; and then, unhappily, his divisions, though narrow, were still so broad that their number could be estimated by the eye, so that, instead of the effect of a wall-length of twelve feet, he had only that of a length of one foot, twelve times repeated, i.e., not so often as to give the idea of a multitude of spaces. He had succeeded merely in making the smallness of his room more obvious. As soon as he could he changed his paper for a small "all over" pattern, keeping his window-curtains as they were. These now became the most pronounced feature of the room, and as they were directly opposite the door, they made

the room look much shorter than it was wide, an effect directly the contrary of that which he wished to obtain. Still, he moved in his furniture, which made some difference but not enough to be satisfactory. The furniture he could not afford to change so he experimented, instead, on the curtains. Judging rightly that their bold stripes, in contrast with the finely divided pattern of the paper, made them too conspicuous, he exchanged them for others which were perfectly plain and nearly of the same

made it now impossible to judge fairly of their dimensions. The plain curtains, on the other hand, offered no obstruction to the eye in measuring either their length or their breadth. The walls were, finally, made plain. But now the room was too bare. He began to do, as he should have done from the first, namely, to introduce ornament sparingly, on or near the bounding lines of the large divisions, so as without breaking them up to modify their proportions. He had found it best to keep

all the large spaces in light tints; and, as he liked rich color, he introduced it in his ornament. It being his object to make the room look longer than wide, he reduced the apparent height of the window-curtains (which were of a pale bluish tint) by two narrow bands of dark red embroidery, placed at about three inches from the top and from the bottom. These bands were made more striking by a few touches of brilliant green worked into their Greek fret pattern. A much narrower and simpler fret was stencilled in a lighter tone of red on the walls immediately under the small moulding which separated them from the ceiling. The curtains still appearing too close to the eye, especially when drawn at night, they were worked over with a few small and widely separated stars in yellow silk. Cushions were made for a lounge, which stood against them, in stronger colors, arranged in larger and

bolder masses. A few brilliant though small water-colors hung on that part of the walls which could be seen on entering the door, completed the illusion which was intended, giving depth, and, by consequence, height, to the room without frittering away its surfaces.

It will be seen that our friend's experience amounted to a study in relative visibility of objects. The brighter colors and less divided spaces placed nearer the eye were



FRENCH CARVED WOODEN BRACKET. SEVENTEENTH CENTURY.

general tone as the walls. He now had an appearance of airiness which would have more than satisfied him if he had secured it at first. But, having seen how much was to be gained by experimenting he did not rest at that point. He regretted, somehow, the clear apprehension of length and breadth which the naked walls had given him, and which his first arrangement had only disturbed but not destroyed. The meandering lines on his walls



"LAND." DESIGN FOR A DECORATIVE PANEL.

more readily seen, and were more impressive than the broken spaces and more subdued colors farther off which made the end of the room appear more distant, and all the dimensions greater. It is to be noted too, that, although all the ornament introduced was disposed in horizontal lines, yet the slight distinction made between the treatment of the curtains and that of the wall surfaces emphasized the upright shape of the former, and so more than counterbalanced the tendency of the horizontal bands of ornament to lower the apparent height of the room. About the best scheme of color to give space to a room is the following: Carpet in very minute pattern, greenish gray; dado, a darker and colder tone of the same; upper part of walls bluish or pearl gray; frieze in very pale écrù and purplish slate color; ceiling écrù. Doors and window-frames écrù and gold. Furniture black; Upholstery and curtains silver brocade. Any other colors introduced should be light and bright, and in small quantity.

MODERN TASTE
IN COLOR.

ONE of the greatest of the difficulties that decorators have to contend with results from the fact that the modern taste in color has gone beyond the decorative limit. All peoples begin with a rather low scale of color, because the pigments easily obtainable happen, for the most part, to be dull, cobalt and the white of tin, both restricted to enamel, being the only primitive colors that can be called brilliant. As soon as the means of obtaining the finer primary and secondary colors are discovered these are the only colors used. Whether in China or in Greece, in Syria or in Hindostan, or in northern Europe of the Middle Ages, the scale is made up of ultramarine, gold, vermillion, emerald green and purple, and the richest and strongest decorative effects are produced. Afterward comes a leaning to the use of a multitude of pale but still bright tints; lastly, a degradation of every color into something resembling brown or gray, accompanied by the growth of a feeling for the quiet and homely tones of ordinary landscape, and a want of appreciation of fine decorative effects, such as are always unusual in nature. Even now, after several years of reaction against this ten-

cy, people of refinement and taste may be found who can perceive no difference between a scheme of color which is at once strong and harmonious and one which is merely brutal. To them every contrast is a dissonance, and nothing more. And, again, those who do not agree with them are too apt to believe that the more violent the contrast, the better. It is hard to get any one to see that blue and yellow may be a most disagreeable combination, and that yellow and blue may be very pleasant. This is because they do not perceive the small differences of tone, or of texture, upon which discord or harmony

FIREPLACES IN SUMMER.

THE open fire-grate is generally more or less troublesome; but in a climate where it is not always summer, there is nothing which in any sense replaces that "ingle-nook," the centre of attraction and the altar of the home. The difficulty is, to know what to do with it in summer, when one wants to get as far as possible from the idea of heat, and to forget the still distant days when we shall thankfully gather round the blazing log.

A fireplace ought always to occupy a position in the room which supposes a general diffusion of its benefits, and not be put in some narrow end where two easy-chairs, one on each side, occupy all the comfortable corners, and every one but the favored occupants of these, or the person who has assurance enough to act as a screen in front of it, is shivering in outer regions. If it is already placed at the narrow end of the room, all that can be done is not to fill up the angles with heavy cabinets or tables, but to arrange settees, easy-chairs and little occasional tables about, so that a number of people can place themselves comfortably within range of the cheerful warmth and light.

A fireplace which took a silver medal at the Inventions Exhibition last year in London had very happily solved the difficulty of what is to be done with it in summer. A chimney-piece made of carved or otherwise ornamented wood, and which, if necessary, can be placed over the ordinary marble or enamelled slate of the cheap builder, is fitted with small folding-doors which meet in the centre when the grate is not in use, and completely conceal it, giving the appearance of a cabinet to the whole structure.

When a fire is wanted, the doors, folding like a screen in two leaves, slide back into the jambs at each side, leaving open the grate, which may be tiled or fitted in any way that is desired. The doors do not fit closely down to the hearth but leave an open space for ventilation at the bottom, or, if it is preferred to have them entirely closed, ventilation may be obtained by having small fret-work panels at the top or bottom, or the whole panel may be of Arabian or Japanese lattice.



FRENCH CARVED WOODEN BRACKET. SEVENTEENTH CENTURY.

depends. Very intelligent people, well versed in art matters, will tell you, for instance, that green and purple, or blue and brown are discordant, and in a tone of voice and a manner as if they were stating an incontrovertible general law. Yet everybody will be able to bring to mind with a little effort examples of these combinations which are very beautiful. The decorator is continually making this distinction between harmonious and discordant contrasts, while the public for which he works is, as a rule, blind to it. A more general comprehension of the laws of color harmony would greatly lighten his labors.



"WATER." DESIGN FOR A DECORATIVE PANEL.



CARVED OAK SIDEBOARD. TIME OF THE FRENCH RENAISSANCE.

SEVRÉS

THE SÈVRES PORCELAIN MANUFACTORY.
(Concluded.)



THE heat of controversy concerning the new porcelain having subsided we can calmly examine the specimens in the Sèvres museum, and I may be allowed to amplify my remarks on this subject made in the columns of *The Art Amateur* nearly two years ago. (See December, 1884.) The new ware has decidedly the qualities of porcelain. It is fine, dense, glossy, sonorous, transparent, hard, and not to be scratched with a steel point. The material is very plastic; it is strong enough to be employed in all ways; it admits all processes of decoration, and the number of colors which it assimilates in itself constitutes great progress. We find ruby, rose and violet grounds; turquoise blue which had hitherto baffled European potters; Chinese blue that does not run during the baking. We see flambé pots that may be compared with Chinese flambé ware not disadvantageously; we see biscuit statuettes of a delicate amber tone, and vases whose sculptured details retain beneath the glaze all the purity of their reliefs and outlines. In short, the "porcelaine nouvelle" has its special paste or pastes—for it appears that there are several variations; it has its white and colored glazes, its palette of enamels, and its "grand feu" and muffle colors. This constitutes, we must admit, an equivalent of the resources of Chinese porcelain, and by means of them, M. Derischmeier, an artist of the manufactory, has reproduced in facsimile—with I know not how much pains—a famous Chinese plate known as the plate of the seven borders. Certainly, the new porcelain has not the gem-like and very precious aspect of the old hard Sèvres, but nevertheless, it is a very beautiful material, and it has an elasticity of manufacture, an adaptability, and, above all, a wealth of decorative means which ought to tempt and inspire artists who have been repelled by the majestic coldness of the classical Sèvres with its limited palette.

Coming now to the use made of this new porcelain and its extensive decorative resources, I cannot, frankly, admire the products due to the technical direction of M. Lauth and the artistic inspiration of M. Carrier-Belleuse and his collaborators. Putting out of the question the beauty of the material and mere technical excellence of detail, I find but little to commend in the more ambitious category of vases and purely ornamental objects. As a thing of itself ornament has no reason for existing; exception, of course, being made of things of the nature of a picture or a statue; one may say with William Morris that "nothing is ornamental unless it is also really useful." It may happen that their peculiar beauty or rarity may lead us to preserve objects exclusively as things to be looked at, but they ought to have been originally capable of fulfilling perfectly some function or other, otherwise they cannot be really beautiful, and their existence and conformation cannot be defended or logically explained. All the gilding and painting and adornment in the world will not excuse the aimlessness of the structure of an object, and whatever is aimless will always have a feeble, worthless and meaningless appearance. In the museum of the Sèvres factory we have a complete modern and retrospective exhibition of its products. Taking this exhibition as a whole, and neglecting for the moment the modest plates and cups and saucers and dinner-services, and a few vases of really beautiful shapes, I can imagine Oliver Goldsmith's

friend and correspondent, the intelligent Chinaman, concluding, after careful examination, that the mission of Sèvres was and still is to manufacture to the end of

interesting forms, and even when Sèvres seeks variety the impression is monotonous because it is a factitious variety made up of borrowings from all styles and not by a return to the study of the things of nature. In all the grand decorative pieces there is a stiffness and dry solemnity, and in the decoration itself a want of freedom and joyousness. In short, it is official art, which has no reason for being, no use, no aim to serve, and no personality. The material is superb, the manufacture faultless, the painting and enamelling of undeniable skill, the effort and good-will and talent of the artists beyond question, and many of the details are in themselves full of beauty. And yet the result is something inartistic, unnatural, ungraceful, which has not been a joy to its producer and will not be a joy to its possessor if that possessor can only throw off the trammels of traditional stereotyped admiration and respect.

Far be it from me to attack Sèvres as an institution. In the matter of government protection of the arts, France will always make the world envious. The glorious position which she takes at all universal exhibitions is a proof of the utility of this protection which really forms only a paltry item in the budget of State. The history of Sèvres is full of glory in the past; its mission in the present and in the future is high; and in spite of all criticisms, it must be admitted that Sèvres in the present century has not been altogether beneath its task. For years together it has been somnolent; the majority of its more ambitious products have been and still are ugly, undesirable, and a waste of splendid material. Nevertheless, it has produced much that is beautiful, and the two inventions of "pâte-sur-pâte" decoration and of the "porcelaine nouvelle" ought alone to suffice to win for it the respect of the artistic world.

In conclusion, let me add that this "porcelaine nouvelle"—the composition of which still remains the secret of the French manufacturers to whom the administration of Sèvres has communicated it—is not intended to take the place of the hard paste which remains the most perfect pottery for domestic uses. The new ware is specially destined for fancy and ornamental objects, such as vases and coupes which need to be specially decorative, gay and agreeable to the eye. Nor will it, on the other hand, take the place of the soft paste which has its own beauties and qualities. It is simply an addition to the existing resources of Sèvres and by no means implies the abandonment of any of the old resources such as may give really artistic results. THEODORE CHILD.

WHICH TOOK THE PRIZE AT THE SÈVRES COMPETITION IN 1876.

time funeral urns for the cenotaph of Louis XVI. All the large coupes and vases made at the factory imperatively demand a columnar pedestal to rest upon. The forms are all traditional, and even in seeking novelty tra-

THE JOSEPH CHÉRET VASE.

WHICH TOOK THE PRIZE AT THE SÈVRES COMPETITION IN 1876.

time funeral urns for the cenotaph of Louis XVI. All the large coupes and vases made at the factory imperatively demand a columnar pedestal to rest upon. The forms are all traditional, and even in seeking novelty tra-



SÈVRES BASIN WITH PÂTE-SUR-PÂTE DECORATION.

dition is consulted, and change is made according to tradition. You can feel the deadening influence of the pompous and important State official in these mean and un-

HINTS ON CHINA PAINTING.

MRS. FRACKELTON, in her work on china painting called "Tried by Fire" (D. Appleton & Co.), already noticed in the magazine, gives a good description of the process of firing, as it appears to one looking through the "peep-hole" of a gas-kiln: "First, the ware is white, and the decoration dull; by and by it becomes cherry-red; finally, the decoration may disappear altogether, and the kiln is filled with a hazy atmosphere, through which you see only the white-hot outlines of your pieces. The bright gold develops very early; but, because it does, do not be alarmed. It needs a good strong fire to make it amalgamate with the glaze of the ware. It can be developed in the oven of a kitchen range, but will then wipe off with the fingers. It is a lovely sight to see a bit of color take gloss in the fire. It is just as though sunshine smiled on it, and would stay always. It is seldom that one will chance to see it, too; but it is worth watching for, like the eclipse passing from the sun. When the haze appears, it is time to turn off the gas and let the kiln cool. It depends on the size of the kiln how long this will take; some

not more than an hour or so, and large ones eight to ten hours."

The following suggestions to the amateur china painter are also culled from Mrs. Frackleton's interesting and instructive work: "I do not know of anything more thoroughly adapted to the decoration of china than sea-mosses and shells. The exquisite colors, tints and forms, seem to adapt themselves with a peculiar felicity to this purpose. The dreaminess of hues, the fading of blue to green, from green to yellow, to pink and violet, to every

The high lights are very effective put on with white enamel. Violet of iron is a most useful color for painting mosses, both as a self-color, and in working up the carmines. Wash in the general tones of your mosses first, and add all the stems and firm lines of direction after. Use turpentine in painting these; but, when you wash in any suggestions of 'sea-scapes,' use lavender, so that the color will be pure and fresh, and will not need padding or blending. When lavender is used, the lines will soften themselves and will not dry harshly.

rates so quickly that it is almost impossible to avoid sharp lines, and 'spotty' effects. The drying qualities of lavender can be controlled by the judicious addition of alcohol. Some persons, to whom turpentine is especially disagreeable, and who are not converts to water-color, paint entirely with lavender, or some similar oil diluted with alcohol in this manner, and very pleasantly, too.

"It is always best not to pad or stipple skies when it is possible to avoid such treatment, the freshness and atmosphere are so easily lost and 'smoothed out.' It is



OLD ITALIAN CERAMIC DECORATION.

GUBBIO FAIENCE OF THE SIXTEENTH CENTURY, IN THE CLUNY MUSEUM. PAINTED BY GIORGIO ANDREOLI.

shade of pearliness, give scope for the play of the most vagrant fancy, and the choice of 'ground colors,' which cannot be excelled. The dried mosses are very good to work from, and many a pleasant evening can be spent in floating and preparing them. 'Sea-mosses,' by A. B. Hervey, is a most excellent work for any one interested in the study of algae, and has some very good colored illustrations. The shells can be used separately, or they can be grouped, and the moss arranged about them.

When a sky is blended it loses its crisp freshness; let it dry before you add your ships and gulls.

"In painting landscapes, I consider it preferable to use lavender as a medium rather than turpentine for certain portions, and to produce certain effects, principally in washing in skies, distances and water. The lavender is much pleasanter to manage; it keeps the color open longer, and the edges spread and soften into each other, whereas if turpentine is used it evapo-

always desirable to keep the colors as crisp and clear as possible.

"If the foliage in your picture is in masses, it can first be washed in or indicated with the lavender at the same time as the sky, and so avoid harshness, or the effect of having been cut out and pasted upon the sky.

"All landscapes should have at least two fires, to acquire the softness and atmosphere which it is difficult to render at once."

ART NEEDLEWORK

THE ART OF EMBROIDERY.

XVIII.—MATERIALS.



ANY kinds of linen are especially manufactured for embroidery now, and as hand-loom weaving has been introduced once more, we may hope to be able to obtain the hand-woven fabric shortly in a sufficient variety of widths and qualities. It is very superior to power-loom cloth, the fibres in which have been flattened, and which is often filled with dressing.

Russian crash, a narrow linen woven by the peasantry in small hand-looms, is, when fine and even, of a beautiful neutral tone, and the yarn preserves its roundness from not having been exposed to beetling or calendering in finishing; it is also quite without dressing. This linen is, however, troublesome to obtain. It comes in large bales, and no two pieces are alike in quality or tone, or even in length or width. It is always narrow, moreover, which is an inconvenience in many ways. It is necessary either to pay a very high price for selected pieces suitable for embroidery or to buy at least half a bale and select for one's self.

A power-loom linen, manufactured for embroidery, needs to be specially finished without dressing, and with only a very small amount of calendering; it would be much better without any. It must be very evenly woven, and with the threads without lumps and flaws, which are very common in ordinary machine linens, and are concealed by the finishing process. A fine twilled linen, such as that made at Kirriemuir, in Scotland, and known by that name, is a very good ground for embroidery.

Chair-back covers, or "tidies," as they are sometimes called, should be made of some material which can be frequently washed or cleaned. The very beautiful Turkish and Cretan towels, which are to be had much more cheaply than modern work, showed what was needed to combine real decoration with usefulness in chair-covers. The groundwork is for the most part transparent, or nearly so, and the embroidery, which is extremely rich and beautiful in color, is strictly conventional in design, and when chosen with regard to the surroundings in the room becomes an element of beauty instead of the reverse.

Chair-back covers of this description may be worked nowadays. There are many materials, mostly of Eastern origin, which give the desired transparency. A thick kind of silk or cotton gauze known as Bulgarian cloth is one of these, and some of the handwoven "Langdale linen" is adaptable to the same purpose.

Darning, feather-stitch, and cushion-stitch can all be used on a thin material. To make chair-back covers of silk, satin, plush, or any rich material of that kind is simply to show entire ignorance of artistic decoration, and it is difficult to characterize it as anything but vulgar. Rich materials are entirely out of place as covers intended to protect the upholstery.

Many fancy linens adapt themselves to darning, or to cross-stitch embroidery, and are in some cases manufactured with that view. The old English work of the seventeenth and eighteenth centuries for bed furniture and curtains was on a coarse twilled calico, very similar to the material now known as "bolton," or "workhouse" sheeting, although thinner. Our present calico

is creamy in tint, washes well, and becomes, if anything, better in the process, and is quite suitable for these purposes. Counterpanes, bed or window hangings, and summer coverings for furniture are very satisfactory embroidered on bolton sheeting—perhaps for furniture something a little coarser is better, and Kirriemuir twill, or the material known as drill, is less likely to be quickly soiled.

Satin is always a satisfactory ground for rich embroidery, but silk is best when of a very soft finish. For church work a thick, soft, ribbed silk is specially made, as well as the damask silk so often used. There are many silk-faced materials which hang in better folds than those called silk, but the cheap material called Roman satin, which has only a facing of poor silk on a heavy cotton back, is not worth wasting labor on. It will always pull and look miserable when the weight of the embroidery is on it. Soft Indian or Chinese silks, known by all manner of different names, such as Nagpore, Surah, Corah, and so on, are beautiful grounds for fine silk embroidery, especially for darned work. Chair-back

and is used in France, Italy and other countries in the place of the real gold and silver, which in olden times were not thought too good or too expensive for the service of the church. It has a very tinselly and tawdry appearance, quite in keeping with the cheap lace and the imitation gold braid with which the altar cloths and priests' vestments are too often trimmed in foreign churches.

This imitation cloth of gold is made chiefly of silk with a very little gold, or often only tinsel thrown up on the surface. It is to be avoided as inartistic and vulgar.

The yarn used in embroidery is crewel, a soft-finished worsted yarn, which should be manufactured without any twist and in the dyeing of which all aniline colors should be avoided. A thicker kind, known as double crewel, and sometimes also called tapestry wool, is also manufactured for bold or coarse work. A very fine crewel is also made, but not in very large quantities.

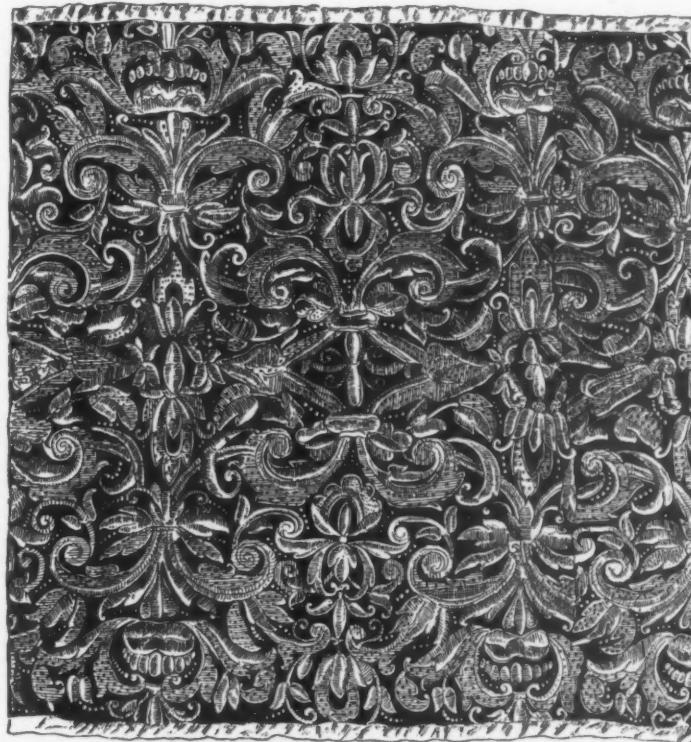
In using crewel double it is always best to cut two threads the same length, and thread them together through the needle, never by any chance doubling the thread, so as to have the strands working in opposite directions.

Filoselle is a spun silk and therefore wears much less time than embroidery silk, owing to its short fibres and their tendency to become rough. It also will stand less manipulation in dyeing, and at the present time the dyes are not so fast as in the more expensive silks. When of good quality, it is pure silk—not a mixture, as some suppose. Tusser silk is spun from the cocoons of the uncultivated silk-worms of India. It is "wild" silk as distinguished from the cultivated silk of China and Italy. It has, however, certain qualities of its own which recommend it. It has a peculiar broken lustre, which many value for the effect it produces. It is never so fine as Chinese silk, and at the present time has not been produced in all shades. Raw or spun silk, a soft untwisted cream silk, is used in some cases and works in well with tusser or with filoselle.

Of embroidery silk proper there are several kinds. There is the old "floss," which is now scarcely ever used in consequence of the difficulty of keeping it smooth. It resembles most the silk used by the Chinese and Japanese embroiderers, which is difficult for a European to use on account of its being cross-reeled. The Japanese now have theirs wound on bobbins. It is extremely fine and is pure silk of the best quality. The native embroiderers twist it between the palms of their hands, holding one end in the mouth

while the other is secured to the frame. They twist together in the same manner two or three of these already twisted strands, according to the thickness of silk which they require. The Royal School of Art Needlework at South Kensington has a special silk manufactured for it, in twelve strands of very slightly twisted pure silk. Cutting off a needleful of the required length the embroideress has only to pass the silk gently between her finger and thumb, and she will be able to divide it without injury into as many strands as she wishes to use. If the cut silk becomes tangled, it may always be smoothed again between the fingers. This silk, technically known as "bobbin" or embroidery silk, is dyed entirely without aniline dyes and is as fast and as perfect as scientific care can make it.

Filo-floss—in spite of its unfortunate name—is also a perfectly pure Italian or Chinese silk and is dyed by the same firm and in exactly the same way as the school silk. It is slightly different in the manufacture, and some workers prefer it to the school silk.



EMBROIDERED CUSHION OF RED VELVET. SIXTEENTH CENTURY WORK.

covers may be made of these, as they wash perfectly. For church work only the very best velvet should be used. It is made in several widths, from twenty to seventy-two inches. It should be remembered that red velvet always has a tendency to become somewhat blue if exposed to damp. It should be chosen of a hue tending rather to orange than crimson in the first instance. Utrecht velvet or cloth may be used for church embroidery, where expense is an object. The cloth should be soft-finished and without any gloss.

Some kinds of felt may be used for coarse portières or hall curtains. The material looks well from its dull, soft finish, but there is no wear in it in comparison with a woven fabric.

Cloth of gold or of silver, if used at all, should be good. It is sold by weight, according to the metal used in it. Cloth of gold costs from twenty to thirty dollars a yard, cloth of silver about fifteen dollars. The metal wire is woven with silk and is thrown to the surface. An inferior kind of this cloth is made largely abroad,

THE ART AMATEUR.

Purse silk, or thick twist, is sometimes used in the same manner as gold thread, or for couching or thickly worked outlines. It plays an important part in the draperies of the modern Belgian work.

The improvement in modern embroidery silks seem to have driven off the field the old "Dacca"—a silk named after the place of its original manufacture in India. There is an inferior silk sold as Dacca, which cannot be recommended. The French seem always to have had a fancy for twisted silks, although they give a very disagreeable hardness to embroidery, except when used for outlining. The modern twist silks are, however, very different from the French used in eighteenth-century embroidery, and are much softer and more pleasing.

Gold and silver passing have already been described as thread made from the precious metals. They are superior to Chinese or Japanese gold, being capable of being worked through the ground material without injury. "Plate" consists of flattened gold or silver wire, which is sewn on to the embroidery by ornamental stitches in colored silks. Spangles are small plates of gold or silver of various shapes, generally round, with a small hole for passing the needle through. They were a good deal used in old times, and we find them, as well as plate, used with much of the ancient gold embroidery, but not of the best times, and they are generally somewhat tawdry in appearance and not to be recommended.

In old work we sometimes find plate twisted round a thin stick and then stitched down in a curled shape, and in some cases it has been threaded into a needle and sewn over stuffing as satin-stitch. It is never satisfactory, however, in these forms, and is not found in the work of the best period of decorative needlework.

Bullion or purl is made of fine gold wire twisted spirally. It is sewn down by running the thread through its rings. It must be first cut into the required length, threaded on the needle, just as is done in bead-work, and then sewn down. It is used in ecclesiastical work, but chiefly in embroidering military and other official uniforms, and in heraldic work. There are several varieties.

Chinese and Japanese gold are made of narrow straps of paper upon which perfectly pure gold leaf has first been applied, twisted round thread or silk. As a rule the Chinese gold is redder in hue than the Japanese, and is twisted round red silk, while the other is made over white or yellow cotton; but this is not always the case, and the Japanese gold is to be found of several different hues, and is sometimes twisted over red silk to give it a reddish tinge. Care should be taken by testing to see that the gold is pure, as imitation threads are now being made which cannot be detected in any other way.

Pearl purl is gold cord of very fine manufacture made of twisted wire and silk. It resembles a row of closely threaded beads, and is very decorative. L. HIGGIN.

Treatment of the Designs.

THE NEXT COLORED PLATE.

WITH the September number of The Art Amateur will be given a charming "Spring Landscape," by Leonard Ochtman, together with valuable suggestions by the artist himself for painting it.

THE HAND-SCREEN DECORATION.

The background of the bird and flower design in the extra supplement indicates sky, and should be a greenish turquoise blue at the top, modulating into a warm flesh tint at the bottom, where the purple flowers come against it. The large flowers at the top are pinkish in their tubes, becoming nearly white at the lip, and greenish where the inside of the tube appears, the calyx or bracts at the top being much darker red. The passion flowers below are light purple, with orange stamens. The leaves are generally a warm green, some of the dark parts running into crimson. The lowest bird has a body of rich variegated red and brown, its head and a band around its throat being velvety black, its throat a brilliant changing yellow, wings purplish brown, middle tail feathers bright green, the shorter feathers each side of them reddish brown, the two long ones darker brown. The bird above is of varied tints of brown, the side of the body beneath the wing whitish, the head brilliant ruby and scarlet, throat bright yellow. The long-billed bird is bright green on the side and bronze green on the back, with a copper-red head, purple brown wings, and dark brown tail, with bronze reflections. The bills are all dark gray and black. For the sky take white, Antwerp blue and yellow ochre at the top, blending into white, yellow ochre and vermilion at the bottom. For large flowers, white, vermillion, ivory black and raw umber, with madder lake in the calyx. Inside of tube cadmium, Antwerp blue and ivory black, melting into the white of the lip. Passion flowers, madder lake, cobalt, and ivory black, with stamens of deep cadmium, accented with burnt Sienna. Paint the leaves with cadmium, Antwerp blue and ivory black, lightening with light cadmium and white, and deepening with raw umber, running into burnt Sienna and crimson lake in some of the darker ones. Paint the head of the long-tailed bird with black and Vandyck brown; throat, cadmium shaded with raw umber, and high lights of light cadmium and white. For the middle feathers of the tail take cadmium and emerald green. Make the body with burnt umber and white, into which work vermilion and madder lake, with deep cadmium for

the highest light, and deepening with crimson lake. Make the wings of the same brown, with lights of crimson lake and white; the short feathers of the tail the same, with cadmium and burnt Sienna worked in, and the long feathers dark brown.

These colors will serve as a guide for painting the other birds according to the descriptions given above. Varying browns are the basis of the color, with different lights and reflections—pink, purple, green and so on, with the brightest color on the heads and throats.

HE SUPPLEMENT DESIGNS.

PLATE 539 is a design for a cushion. If embroidered in color, it will be advantageous to use a bluish green plush for the ground, since this will provide the color for the leaves. These should be simply outlined and veined. Use filoselle for this purpose. In embroidering the flowers, carefully distinguish between the calyx and petals. Embroider the petals in pale whitish green and whitish yellow silks, using pure white for the highest lights. The effect should of course be of a white flower. The calyx is embroidered in greens, modified by umberish tints of red. Embroider the stems in darker greens, mingled with red. Study the colors from the water lily. The design will be very much improved by outlining with gold. If another color is preferred for the ground, the design will be very effective in gold outline alone. Take Japanese gold thread and couch it down, preserving the drawing carefully.

Plate 540 is a cup and saucer decoration—"Violets." For the flowers mix purple No. 2 with ultramarine blue; outline and shade with the same. Leave the centre petal white at the base, with lines of the color. For the under side of the leaves use apple green; for the upper side apple green and brown green mixed; outlines and veins, brown green. Use apple green for the leaf stalks and brown green for the flower stems. Tint for background, Chinese yellow. Bands, white, outlined with gold.

Plate 542 is a classic head with ivy leaves, by Ellen Welby, suitable for a plaque. This head should be kept rather dark against the background. The hair should be a light yellow brown, with deeper brown shadows, care being taken that the hair does not get too hot a color. The ivy leaves should be kept of a rather dark bluish green, the shadows being a warmer orange green. The complexion should be fair but well shaded under the

(1) Any of the dealers in artists' materials advertising in The Art Amateur, will send you some, or on application, will tell you the price. (2) Clay, generally speaking; but, in using wax, you can carry about in your pocket, quite conveniently, a little box containing your model, and you can work on it during spare moments. It is clean to handle, and does not need frequent wetting, like clay, which has constantly to be kept moist, and, of course, cannot be removed from the studio. Wax is especially suitable for modelling delicate objects, such as small portrait medallions for brooches or belt clasps. (3) Yes.

TOUGHENING PLASTER OF PARIS.

SIR: Can you give me any information in regard to the mixture of plaster of Paris with a view to having it retain its sharp edges? Can I mix anything with the water that will secure this result? In carving flowers and leaves I have great trouble when the plaster becomes dry; in flat work it is all right.

O. McC., Meriden, Conn.

Try mixing a little paraffine with the plaster; this will give it more of a waxy character, but may prevent the brittleness you complain of. Experiment by mixing a small quantity at first, and increasing the paraffine if needed. It must be very thoroughly incorporated with the plaster and should not appear in spots or lumps.

DECORATION OF A GLASS DOOR PANEL.

SIR: Will you please give me some advice about painting in oils the glass panel in the front door of a large, two-story brick dwelling?

A. S., Cincinnati.

A very good effect may be obtained by painting your transparent glass panel with the design of a head, with background of fruit and flowers, such as was published in The Art Amateur recently. Let the clear glass show through the interstices of the leaves, and in some parts against the head. In painting this, use ordinary oil colors and mix with them a little turpentine. Use medium-sized flat bristled brushes with a pointed flat sable No. 7 for the finer touches and careful drawing. Directions for painting this head were given at the time of its publication. If preferred, a regular conventional design may be used of the sort often published in The Art Amateur. In this case the ground may be entirely covered, no clear glass being visible.

DIRECTIONS FOR BUILDING A KILN.

SIR: I wish to build a kiln for firing china. (1) Can it be all built of fire-brick? (2) Must the fire come in contact with the sides as well as the bottom? (3) Must the china *inclosure* (or pot) be of iron?

E. E. B.

Mr. Charles Volkmar, an expert in such matters, to whom we referred our correspondent's question, kindly furnishes the following reply, accompanied by a drawing of a kiln, which can not fail to be of value to E. E. B., and others seeking similar information:

"The square bricks which come in contact with fire must be fire-bricks. The kiln must be bound with iron bands or bars to keep it from spreading. The fire must pass all around the box and must be retained by two large fire-clay plaques with holes to prevent the heat from escaping too fast. The box should commence to heat at the top and the heat should work down. It is desirable that the box which holds the ware should be made of fire-clay."

THE USE OF THE ATOMIZER.

SIR: Will you tell me how the atomizer is used in crayon drawing? I have a tin one and do not know how it is used.

MABELLE B., Jericho, L. I.

The simplest atomizer is composed of two tubes of glass connected by a hinge. These are held open at a right angle, the two pointed ends being in contact. The large end of the long tube is put in the bottle of fixatif, and the other tube is placed in the mouth. The breath is then blown smartly through the tube and the fluid will vaporize through the points and scatter over the drawing. The atomizer must not be held too near, or the vapor will form into drops and spoil the work. If held too far the vapor will not reach the paper. Practice will show the exact distance, which is about a foot from the drawing.

PAINTING ROCKS IN MARINE VIEWS.

SIR: What are the rich browns generally used in the rendering of rocks so common in rocky shore scenes?

H. A. M., Meriden, Conn.

In painting rocks the lights will be found quite gray in quality, while the shadows are more brown and rich. Use raw umber and ivory black, and burnt Sienna with sufficient white; a little yellow ochre and cobalt for the local tone. If a rich brown is needed use bone brown with burnt Sienna. In the lights use white, yellow ochre, a little ivory black, madder lake and a little cobalt.

HINTS FOR LANDSCAPE WORK.

SIR: (1) What colors in oil form a good background for masses of foliage before the brighter greens and higher lights are put on? Should the lights be massed and put on heavily? What colors are most in vogue at the present time for the highest and brightest lights? (2) In mixing tints for foliage, should white always be introduced? (3) What colors are best suited for summer greens, both as to distance and as to foreground trees? (4) What are the best colors for painting the trunks of trees and also the limbs when they are seen through the dark masses of foliage? (5) When rocks and stones are introduced what tints should be used for their local colors?

W. H. D., Waterbury, Conn.

(1) The colors used in painting distant greens, forming a background to foreground foliage, are permanent blue, white, yellow ochre, ivory black and madder lake. In the masses of foliage in the middle distance, before the highest lights are put on, use permanent blue, cadmium, white, light red or madder lake, according to tone, and ivory black. In the shadows add raw umber. In the highest and brightest lights use light zinobri green with white, light cadmium, vermilion and ivory black, adding Antwerp blue if a darker, bluer green is needed. In the shadows add raw umber and burnt Sienna with Antwerp blue, and omit vermilion. (2) White and black should always be used in painting foliage. (3) The colors already given will serve for painting light and dark summer foliage. The local greens may be made of any shade by using Antwerp blue, white, light cadmium, vermilion or madder lake and ivory black. In the shadows add raw umber and burnt Sienna. (4) To paint the trunks of trees seen at a distance make them rather gray and not brown. Use ivory black, white, yellow ochre, madder lake and a little cobalt. In the nearer trees add raw umber, and also burnt Sienna in the shadows. (5) For the local color of rocks in the foreground which are gray in the lights and rather brown in shadow, use raw umber, ivory black, madder lake and yellow ochre, with a little cobalt. In the shadows add burnt Sienna, and, if needed, bone brown in place of raw umber.

Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

MODELLING IN WAX AND CLAY.

M. D. N., Upperville, Va., asks: (1) Where can I get modelling wax, and what does it cost? (2) Which is best for a beginner in modelling, wax or clay? (3) Is common plaster of Paris used in making casts?

SOME HINTS CONCERNING FURNITURE.

S. P., Malden, Mass.—Furniture that follows the scientific laws of construction, and of which the proportions are harmonious never becomes old-fashioned, or, if it does, it only gains by age, and becomes more desirable. With the lapse of years, the wood shows a greater richness of tone and beauty of surface.

DILEMMA, New Orleans.—In arranging furniture in a room the principle should always be borne in mind that every portion of it should be easy of access. A couch barricaded off, chairs in corners where it would be impossible for any one to sit, tables in positions where they should be useful, but so crowded with ornaments that it is impossible to put anything down on them or to touch them without doing some damage—these are all things which give a room the appearance of a warehouse, and imply that ease and comfort in it are the last things to be considered. In a room of this kind one always feels more or less on stilts. Chairs, tables, screens, couches and the like, arranged in groups to suggest the breaking up of the party into cosy little coteries, where the room is large, will do much to help a hostess to entertain her guests.

B. J., Albany.—(1) Many people object to a grand piano; but, if the room is large enough it is better than a cottage, turned with its back to the room, as is necessary for singing. Perhaps it looks least awkward, when this latter arrangement is necessary, to place it across the corner of the room; have the back simply covered with some decorative fabric stretched tightly over it, and then place one of the pretty little threefold screens made for the purpose in front of it, with a gypsy table and low chair, so as far as possible to attract the eye away from the piano.

Use the putois, and when the work is drying make the draperies, the hair and the accessories. When all is dry take brown No. 17, sepia, ochre, light gray, a little blue green, and make the shadows, using more or less of one color or another according to circumstances. It is impossible to direct what proportion of each color to use. For a brunette add ochre iron violet to warm the shades.

SUNDRY QUERIES ANSWERED.

W. G. P., Birmingham, Ala.—If paper adheres to the surface of an Academy board or canvas, the best way is to moisten it with clean warm water. It should then come off easily. Paper should never be placed over the face of a canvas until the paint is thoroughly dry.

J. F. F., Central Valley, N. Y.—A marble mantel may be decorated by painting with ordinary oil colors, using turpentine as a medium. The Art Amateur has published many designs which are appropriate for this purpose, in figures, landscapes and flowers. Simple and large effects are best for such decorations, and it is better not to attempt too much detail. Use flat bristle brushes for the general painting, and flat pointed sables for fine work; be careful to keep well within the outlines, as the paint cannot be erased if once absorbed in the marble.

M. B., Jericho, L. I.—(1) In designing Christmas and Easter cards the designs for face and back should be made on separate cards, and, if possible, the exact size they are to be when reproduced. (2) The Art Amateur does not furnish criticisms or estimates of the value of designs. (3) The remuneration of all decorative work is in proportion to its artistic merit. The designs must be original, the drawing correct and the technique skillful.

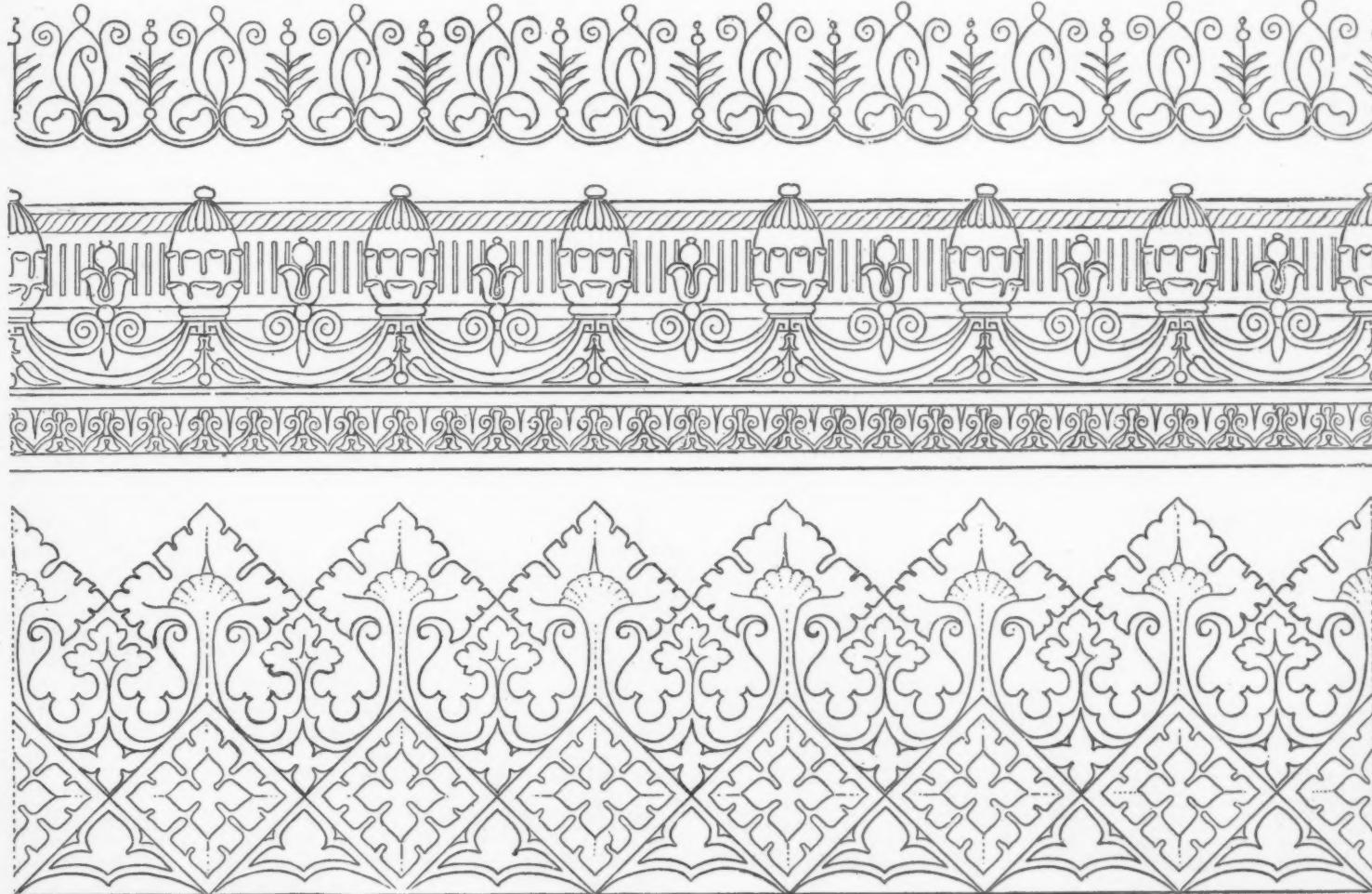
yellow ochre well mixed with poppy oil. The color should be rubbed in thoroughly first with a flat bristle brush and afterward with the fingers. Before doing this, however, the surface should be wiped with a cloth dipped in clean water, and when quite dry it should be rubbed in with oil with a clean rag so as to prepare it to receive the glazing.

NOTES AND HINTS.

"BESSELL'S MEDIUM" is used by English amateurs, in painting on satin, silk, and all textile fabrics, and likewise on terra cotta, and as a water-color medium. The Artist says: "The assertion on the label that it 'prevents cracking' is true, but we do not agree that it 'intensifies the color,' for our experience of it on black silk was that there was a decided lessening of intensity, it needing several coats over the same spot to bring the pigment up to full strength. On satin, however, the result was much more satisfactory, and we can confidently recommend its use. It will be a disappointment to many that it will not mix with the ordinary tube oil colors. This should be stated on the labels, we think."

BRONZE may be renovated and recolored by mixing one part of muriatic acid and two parts of water. The object is freed of all grease and dust, and the diluted acid is applied with a cloth. When dry, it is polished with sweet oil.

IMITATING OLD BRONZE.—The imitation of the green, antique-looking old bronze is done in various ways. Sometimes by repeated applications to copper or brass of alternate washes of diluted acetic acid and exposure to the fumes of ammonia. A



DECORATIVE BORDER DESIGNS.

(2) An oblong, embroidered or plush cover, made to throw loosely over a grand piano, will be found the most pleasing way of preserving it from the dust and also making it a decorative piece of furniture. If well lined with silk the cover may be thrown back, when the keyboard is open, and it will drape effectively and look graceful. (3) The practice of having a heavy box ottoman always placed in front of the instrument may be convenient to hold music but is not beautiful. It is too heavy in all cases, and is singularly inconvenient for a pianist.

WHEN A PAINTING IS "FINISHED."

H. T. S., Buffalo.—The mere fact that a painting is smooth and highly polished, does not, by any means, entitle it to be called "finished." It might be much more justly so described even if coarsely executed, if, on looking at it at a proper distance, the observer saw the effect the artist intended to produce. So that this result is secured, it matters not by what process it was reached. Some painters work on a picture until all the textures are reduced to the level smoothness of porcelain; and generally, after that, the more they work at it the farther off it is from being finished—in the proper sense of the term.

PAINTING IN BOUCHER STYLE.

P. S. T., Salem, Mass.—The following suggestions for "painting in Boucher style," given by Camille Piton, should serve your purpose: The design having been transferred to the plate, use carnation No. 1 (Lacroix) for outlining the figures; the reflected parts are painted with yellow brown mixed with ivory yellow. Then with an ivory or horn knife mix one third carnation No. 1, two thirds ivory yellow, or two fifths carnation No. 1, and three fifths ivory yellow, which will give the general tint.

Prang & Co., of Boston, purchase designs for cards when they are good. The artist must fix his own price.

Sinclair & Co., William Street, New York, publish designs of menu and advertising cards. Their standard is not so high as Prang's, as their work does not pretend to be of so finished a quality. The Woman's Exchange, New York, takes all kinds of decorative work on sale for a certain commission.

N., Boston.—The reflections in water are lighter or darker than the objects reflected, just in proportion as these objects are lighter or darker than the body of water in which such reflections occur. A white building, post, dress, or the like, will have reflections darker than itself, by so much as the color of the water is darker than white; while on the other hand a dark object will usually have reflections lighter than itself. Colors reflected in water will always lose a great portion of their strength and brightness.

S. H., Philadelphia.—The painting is more likely to be by Patel than by Claude Lorraine. The work of the latter, we should think, would be generally stronger in execution, and certainly not so watery in the tints, as the canvas submitted for our inspection. It is true that the foliage and the sky are much like those of Claude, but Patel was quite able to do so much.

MAHLSTICK, Chicago.—Squeeze the asphaltum on a piece of blotting-paper, which absorbs the surplus oil, leaving the color fit for use. We are assured by a well-known artist, who speaks from experience, that pictures glazed with the pigment thus prepared do not crack.

HORTON, New York, who has "an old genre painting, the colors of which are dull and cold," wants to know if there is "any safe way to revive them by means of glazing." If the picture has not been varnished, it would be easy to give warmth to the canvas by applying evenly to the surface a little

quicker way is to put the articles in a bottle of perchloride of iron and water, and the longer they are kept there the darker they become in tone. Some "restorers" boil the object in a strong solution of nitrate of copper, and others again, use a bath of nitrate of iron and hyposulphite of soda. To complete the operation the object is washed, dried, and burnished.

TO POLISH BLACK MARBLE.—Wash it with warm soap and water, and when it is dry rub it well with furniture paste or French polish, and afterward with an old silk handkerchief.

CEMENTING GLASS TO METALS.—According to the Chemiker Zeitung, a cement very useful for cementing glass to metals is made by boiling one part of caustic soda, and three parts of colophony with five parts of water, and kneading up the resin soap thus formed with half its weight of gypsum. This cement is said to withstand considerable heat.

TO SOLDER TORTOISESHELL.—Bring the edges of the pieces of shell to fit, taking care to give the same inclination of grain to each. Then secure them in a piece of paper and place them between hot irons or pincers; apply pressure and let them cool. The heat must not be so great as to burn the shell; therefore, test it first on a piece of white paper.

TO OXIDIZE SILVER.—A quick and durable process is to add five grammes of sulphuret of potash to a quart of hot water, and as soon as the sulphuret is dissolved, immerse the silver articles for a few seconds. The mixture must be used as soon as possible, as it loses its oxidizing power by chemical action if allowed to stand long. The objects, if pieces of jewelry, say, should then be plunged into fresh water and thoroughly cleansed and dried, then brushed and polished with a wire brush and some pulverized graphite, which makes the color darker. If the articles are ornamented with gold figures, the brush used must be what is called a rouge brush.

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